

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

OCTOBER 7, 1916

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

THE SMASHING, CRASHING, BIG SENSATION OF THE COUNTRY

WORDS BY CHAS. McCARRON and STANLEY MURPHY

OH! HOW SHE COULD

WACK! WACK! WAAU! WOO

THIS IS THE REAL HAWAIIAN SENSATION OF THE SEASON. THE SONG YOU'VE BEEN HEARING AND WONDERED WHERE YOU COULD GET IT. THE SONG THAT IS BEING FEATURED IN EVERY BIG HOUSE IN NEW YORK CITY EACH WEEK. THE SONG THAT IS CROWDING OUR PROFESSIONAL OFFICES FROM MORNING TIL NIGHT.

BY WALTER DONALDSON

COME ON TO

NASHVILLE, TENN.

THERE IS NOT MUCH WE CAN TELL YOU THAT YOU DO NOT KNOW ABOUT THIS WONDERFUL HIT. ANYONE WHO SINGS A FAST MELODY SONG CANNOT AFFORD TO OVERLOOK THIS ONE.

WORDS BY WILL DILLON

DO WHAT

MOTHER DID

I'LL DO THE SAME AS YOUR DAD

IT IS A FOREGONE CONCLUSION THAT YOU DEPEND ON "THE BROADWAY" FOR A REAL NOVELTY SONG EACH SEASON, AND THIS SEASON IS NOT GOING TO BE ANY EXCEPTION TO THE RULE. THE WRITERS OF THIS SONG ARE ASSURED OF A HIT AS BIG AS THEIR LAST SEASON'S SENSATION "MY LITTLE GIRL."

BY CHAS. McCARRON and CHRIS SMITH

DOWN 'IN

HONKY TONKY TOWN

IF YOU ARE LOOKING FOR A REAL RAG SONG—ONE THAT IS BETTER THAN "BALLIN' THE JACK" AND BY THE SAME WRITER—GRAB "HONKY TONKY."

BROADWAY MUSIC CORP., WILL VON TILZER, Pres., 145 W. 45th St., N. Y. C. CHICAGO: 145 N. Clark St.

The NEW YORK CLIPPER

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Founded by
FRANK QUEEN, 1853

NEW YORK, OCTOBER 7, 1916.

VOLUME LXIV—No. 35
Price, Ten Cents

WHITE RATS PLAN STRIKE, TO START ON OCTOBER 5th

With Artists and Managers Dead-locked in Final Struggle, V. M. P. Ass'n Retaliates by Threatening Lock-out of All Union Acts—Backdown on Either Side Spells Defeat

The absolute refusal of the Vaudeville Managers' Protective Association to accept the tentative "pipe of peace" extended to them last week by James William Fitzpatrick, big chief of the White Rats Actors' Union of America, in behalf of his organization, has, apparently, precipitated the long threatened crisis in the conflict between those two organizations.

According to statements made at White Rat headquarters, a general strike of all members of the organization will be called this week. Indications point to October 5 as the date.

This declaration of war on the part of the artists' union finds the vaudeville managers with defenses prepared and guns mounted, as evidenced by the fact that they have issued a lock-out order against union performers.

Harry Mountford, general organizer of the Rats, returned from Oklahoma City this week to marshall his forces and make ready for the bitter struggle which seems inevitable unless the strike order is rescinded. It is estimated that of the 40,000 acts now furnishing vaudeville entertainment, at least one-third of them are members of the White Rats. The result of their withdrawal from the various stages where they are booked to appear can be realized from the figures mentioned above.

The favorable finding of the State Arbitration Board in the recent Oklahoma controversy has, apparently, inspired Mountford and his followers with fresh courage to press their demands for the "closed shop" policy which requires that all vaudeville managers play union acts exclusively.

The Vaudeville Managers' Protective Association is immovable in its stand not to treat with the Rats association in its present organized form of a trade union, stating in their opposition to the labor idea that if vaudeville is to be unionized along the fundamentals of the American Federation of Labor the same procedure must be followed as is now used in treating with the ordinary day laborer.

This, they contend, would destroy the creative element of the two-a-day as an art, reduce the performer to the status of the average mechanic, and incidentally bring about a leveling of present salaries to a common scale of wages effective in all labor unions. Carrying out the precepts of unionism as the Vaudeville Managers' Protective Association visualize them, this

would mean the elimination of headliners and feature turns.

In behalf of the "closed shop" policy, which Mr. Mountford and the Rats are steadfastly committed to, the artists' organization declares it is simply a means to secure justice and fair play for both sides through a Board of Arbitration to govern the relations of the two factors in the constantly arising difficulties over position on the bill, cancellation of contracts, and also the rebate practice which many agents indulge in.

Investigation among the various elements in the White Rats ranks disclose an uneasiness regarding the coming clash between the two bodies, as the prospect of long lay-off periods with the resultant loss of salary in the event of a strike or lock-out, is not relished by the average player.

In view of the emphatic refusal of the Managers' Association to be represented at a conference between themselves and a delegation of the Rats as a step toward adjusting the existing conditions in a friendly manner, it would appear that the gauntlet had been thrown down and that either side must retire from the position it has assumed, in order to avert a condition in vaudeville which now prevails between the traction magnates and street car workers.

The long and rancorous strife between actor and manager which is rapidly nearing a serious culmination, had its inception in June, 1900, when a few prominent vaudevillians formed themselves into a protective body, which they called the White Rats.

The organization sprang into being through the statements of the Vaudeville Managers' Association as to their future dealings with the variety performer. The first artists' strike, called in 1901, ended in the successful fulfilment of their demands.

Since the first small group of players banded themselves together almost sixteen years ago, the White Rats have passed through successive stages of internal dissension, weakness of membership and at times what threatened to be complete disruption. The various gales have been weathered, however. The representatives of the colored race in vaudeville are allied with the White Rats and the feminine contingent, taken in under the name of Associated Actresses of America, augment strongly the forces which will oppose the Vaudeville Managers' Protective Association in the event of the threatened break.

ACTOR SUES HOTEL

Frederick P. Noss, owner and manager of the Six Musical Nosses, has brought suit against the management of the Hotel Shelburne at Coney Island, through his attorney James A. Timothy, for alleged breach of contract.

Noss claims that on the first of May, 1916, he received a contract for his act calling for ten week's engagement at \$350 per week, in the Revue at the sea-shore hostelry. It appears that after receiving the sum of \$500.32, it was decided to dispense with the services of his troupe, and now Mr. Noss wants \$1,590.68, pleading breach of contract on the part of the Shelburne management. It would appear from this that "the good old summer time" is not always so good. John Dunsmore, another sea shore entertainer, has started action against the Shelburne for the same purpose.

SYRACUSE HAS TWO NOTABLE PREMIERS

Up-State City Becomes Dogtown for
Cyril Maude in "Jeff" and Elsie
Ferguson in "Shirley Kaye"

SYRACUSE, Oct. 2.—This week and next local playgoers will witness the premiere of two new comedies at the Empire Theatre in this city. Cyril Maude has selected Syracuse in which to make his initial appearance in the new comedy, "Jeff," which is the work of Michael Morton. The production of the play will be made to-night.

At the same house on October 13 Elsie Ferguson will make her premiere in "Shirley Kaye." It will be Miss Ferguson's first appearance in a straight comedy role.

"Shirley Kaye" is a comedy of to-day, dealing with American types. The scenes are laid in a fashionable Long Island home at the present time, and the characters are mainly of the socially elect.

HORACE SINCLAIR MARRIED

Horace Sinclair, presently playing in "Nobody Home," was married Thursday last to Miss Sterling, a non-professional. The bridegroom has appeared in "The Broken Mirror" act of Schwartz Brothers for five years.

RICHARD BENNETT'S HOME SOLD

The former residence of Richard Bennett, at Palisade, N. J., has been sold by George Howe to Robert Scott Newcomb. It is one of the most valuable houses on the Palisades.

OFFER \$250 FOR SKETCH

After the opening of "Turn to the Right" the management offered \$250 for the best sketch to be used on all its advertising matter. None of the responses have been accepted. Not the finished drawing, but a mere suggestion is desired.

AUSTRALIAN TOUR FOR TANGUAY

WILL MAKE JUMP FROM COAST

Eva Tanguay will invade Australia on the completion of her present tour at the head of her own road company.

It is Miss Tanguay's intention to take with her the entire aggregation of artists now forming her traveling organization.

There will be one feature attraction missing, however, which would greatly strengthen the road show in its Australian trip. M. Rudinoff, the clever manipulator of smoke outlines through the sole medium of his finger-tips, left the organization immediately after the opening in Union Hill, N. J., a few weeks ago.

Under the direction of William Morris Miss Tanguay started her season at the head of her road show on Sept. 16th at the Lincoln, in Union Hill, N. J. The star has surrounded herself with a rather ordinary troupe, unless some changes have been made since the premiere.

Since that time the attraction has been moving rapidly westward on its one-night itinerary, and unless present calculations fail should be on the Coast Thanksgiving Day.

It is significant that the W. M. Tours, Inc., was formed recently, J. Wilzin, the leading spirit, being attorney for William Morris, the theatrical manager.

It is presumably the intention of the new company to increase the present activities of Morris, and in addition to the contemplated Australian tour by Miss Tanguay, Nora Bayes has been dickered for some time with Miss Tanguay's manager relative to heading a road show.

Conditions in Australia at present are reported good, and with the addition of one or two attractions to the show, a tour of the principal cities throughout the British possession should prove profitable to all concerned.

Sydney is thirty-one days' sailing from Seattle, and allowing for unavoidable delays and the time necessary to complete her present route, Miss Tanguay should open her Australian engagement about the middle of January, 1917.

"SEVEN CHANCES" TO MOVE

Despite the fact that business is good David Belasco must vacate the George M. Cohan Theatre with his "Seven Chances" in a few weeks to make room for the Klaw & Erlanger Henry Miller production "Come Out of the Kitchen," in which Ruth Chatterton is starred.

BRONX THEATRE BOYCOTT IS GROWING

MOSS HOUSE NOW INVOLVED

The strike of the stage hands, musicians and operators at the Picker Theatres in the Bronx, which was reported in last week's CLIPPER, has been settled, favorably to the unions.

The trouble started more than two weeks ago, when the demand of the unions to discharge the non-union men employed by David W. Picker was refused. He gave as his reason that the men had been faithful and efficient, although, he claimed, he had no objection to their joining the union.

The Bronx is strong for unionism, and the pickets and street meetings did not find it hard to keep the people from patronizing the Burland and Spooner theatres, owned by Mr. Picker. Patronage at both these houses fell off, it is reported, to such an extent that Mr. Picker, on Thursday, met the union representatives in conference and gave in to their demands.

Corse Payton, who is a member of the White Rats, and who is conducting a stock company at the Spooner, absolutely refused to aid the unions by withdrawing his company.

H. L. Abbott, of the Theatrical Protective Union, and Harry Mackler, of the Moving Picture Machine Operators Union, have started work unionizing the two houses, those of Mr. Picker's men wishing to join the organization being retained.

On Monday the strike extended to the Prospect in the Bronx, a Moss house, and all the other houses on the Moss circuit will join, it is reported.

\$100 A WEEK FOR MANAGER'S WIDOW

Asks for More but Surrogate Cohalan Decides She Will Have to Worry Along on That Amount.

Mrs. Martin C. Wright, who was formerly the wife of the late George H. Huber, the wealthy museum manager and sporting man, has asked for a weekly allowance from the Huber estate of which she is an heir.

In her petition she stated that her present husband is unable to support her in the style to which she is accustomed and asked for \$150 per week.

The petition further stated that as the income from the estate was about \$3,000 per month the amount she asked for was little enough for her to receive, pending the final decision of the court as to whether she is to receive the entire estate or only half of it—the decision resting upon which one of two wills the court shall decide is valid.

Surrogate J. P. Cohalan, to whom Mrs. Wright made her application, decided that she had asked for too much and that she would have to worry along on \$100 every seven days. He therefore signed papers for this amount.

Betty Hamilton is in Chicago.

NO MOURNERS FOR HAWKINS

CHICAGO, Sept. 25.—Chas. B. Hawkins, a famous comedian of the Civil War days, was buried here to-day without a mourner present. The veteran actor was found dying a week ago in a cheap rooming house.

HENDERSON PLAYERS READY

Beginning on next Thursday the Henderson Players, directed by Alfred E. Henderson, will give monthly performances of one act plays at the McAlpin Hotel. Music will be provided by the Henderson Trio. Miss Agda Granberg, pantomimist, will present Victor Hugo's "The Trumpeter's Betrothed" at one performance.

KINDEST STAGE MANAGER DEAD

Arthur R. Evans, Who Befriended Many Chorus Girls, Expired Last Week, Following Nervous Breakdown

Word of the death of Arthur R. Evans, for years known as the "kindest" stage manager on Broadway, which occurred Sept. 29, was received by his many friends and admirers. Evans, who was forty-three years old and lived with his mother in the Bronx, died in a sanitarium at Watkins Glen, N. Y., following a nervous breakdown.

For the past seven years he had been stage manager for "Ziegfeld Follies," and prior to that time was with the Winter Garden and the Broadway Theatre.

He earned the name of "kindest stage manager" because of his consideration for chorus girls.

STRIKE BOARD FAVORS OKLA. ACTORS

SAYS THEY SHOULD HAVE UNION

Harry Mountford, international organizer of the White Rats of America, in speaking of the present conditions of vaudeville and the relative attitude of the White Rats, in a recent interview laid particular stress upon the fact that all talk of strikes and walk outs were emanating from sources other than official. He has been quoted repeatedly as threatening the vaudeville interests with such a catastrophe, without any reason whatever, he insists.

"The union shop, of course, is our ultimate object," he said, "and we have no fear whatever that my object and the object of the White Rats of America will not be attained.

"Conditions in vaudeville as they exist at present are largely due to the fact that the bookings at the vaudeville houses are handicapped by personal reasons and fraternal affiliations interfering with the correct and effective construction of the various bills. No matter how valuable or desirable an act may be for a certain programme, for a reason of belonging to a certain order or being in disfavor in certain directions it cannot be placed. On the other hand an act which may be entirely unsuitable to a bill or an audience has to be placed by 'orders' to meet certain obligations or considerations.

POPULAR VERA DORIA HERE

Vera Doria, the English actress, who arrived last week from abroad, is appearing this week in Pittsburgh in "So Long Letty" and will soon be seen in the show on Broadway.

Miss Doria previously appeared on both stage and the screen for Mr. Morosco in "Tik Tok Man of Oz," and "Majesty of the Law," a recent photo-play release. Her work on the English stage with Hawtrey, Wyndham and other widely known artists made her popular on the other side, and it is expected that she will duplicate this popularity in this country.

HERBERT BRENON SEEKS TO ENJOIN FOX

Claims "The War Bride's Secret" Is an Infringement of His New Production "War Brides."

Claiming that the Fox Film Corporation's picture production, "The War Bride's Secret," is an infringement of the Nazimova picture play, "War Brides," Herbert Brenon has served a notice of injunction on the Fox Company.

The picture "War Brides" is founded upon Marion Craig Wentworth's play, in which Madame Nazimova appeared in vaudeville with marked success last season. The copyright title to "War Brides" was secured from the author by Madame Nazimova, who in turn transferred it to the Brenon Company. Mr. Brenon claims that the use of the name "War Bride's Secret," or any similar title, is an infringement of his copyright.

The Brenon picture will, it is claimed, be one of the most expensive productions seen this year, Madame Nazimova alone receiving \$30,000 for her services.

COWLES, YANKEE COMEDIAN, DIES

CLEVELAND, Oct. 2.—Charles Orin Cowles, for many years a favorite comedian, noted for his artistic impersonations of Yankee character roles, died here on Sept. 29, at the age of fifty-five years. He had been on the stage practically all of his life, up to nine years ago, when ill health compelled him to retire. His death was due to an automobile accident, sustained when taking an outing last week with friends. Twenty-six years ago he made his New York success as a co-star with McKee Rankin in "The Canuck," at the Bijou Theatre. He remained with Mr. Rankin for three years, going to the Hoyt & Thomas forces, playing several seasons as "The Stranger" in "A Hole in the Ground." Afterwards he starred for several years in his own production of "A Country Merchant," written for him by Mr. Rankin. Later he played for several seasons in vaudeville. The funeral took place in Cleveland today. He is survived by a sister.

UNIVERSAL, LYNCHBURG, RE-OPENS

LYNCHBURG, Va., Oct. 3.—The Universal Theatre, which was closed down several months ago by the Piedmont Amusement Co., opened its doors this week as the Broadway Theatre under the same control with L. M. Abbott as manager.



The photo was snapped by Al Fostell.

GUESTS AT ACTORS' FUND HOME AT WEST NEW BRIGHTON

Left to right—Charles Morris, Wm. T. Stephens, Minnie Oscar Gray, Mr. and Mrs. George Morton, Nanie Cotter, Fred Runnels, May Silvia, Mrs. Alice Adams, Mrs. Preston, Mrs. Brennan, Marie Jackson.

HERZ IN NEW MUSICAL COMEDY

Ralph Herz will be seen in the new musical comedy, "A Regular Girl," to be produced by the Greeley Producing Corporation.

The piece will open in Boston in about two weeks. Martha Mayo has been engaged for a leading rôle.

MANAGER MARRIES MILLINER

ELGIN, Ill., Sept. 26.—W. B. Newman, manager of the Grand Theatre, married Myrtle Wade, former Elgin milliner, Sept. 21, in this city.

"The announcements made to frighten the actors are in some measure lived up to with the above mentioned unfortunate results."

When a possibility of a sympathetic strike was mentioned, Mr. Mountford emphatically stated that there does positively exist no agreement at present providing for any such contingency between the White Rats and the musicians or the stage hands.

The recent happenings at Oklahoma City which were forced upon the White Rats, Mr. Mountford declares, were strictly a local agreement, and have resulted in the

(Continued on page 38)

MANAGERS TO EXPAND ALL OVER U. S.

WILL HAVE CHAPTERS EVERYWHERE

If the plans of the United Managers' Protective Association, of which Marc Klaw is president, and Lee Shubert, E. F. Albee, Henry W. Savage and Adolph Zukor vice-presidents, are carried out, that important body will shortly have a chapter in each important city of the United States and Canada, where matters of all sorts affecting theatrical interests can be taken up.

This is a step which has been deemed advisable for some time, but has never been attempted heretofore. The chapters, though, are now being established and the powerful organization is soon expected to become even more so. Speaking of the situation recently, Ligon Johnson, attorney of the association, said:

"We have issued bulletins to our members in the leading cities and communities asking them to organize locally. Our action, we believe, is the only means of obtaining unity and thorough co-operation of all managers on matters affecting amusement enterprises and we are receiving replies which indicate that our plan is regarded enthusiastically.

"Everybody finding employment in the theatre is organized today, nationally as well as locally. All employes, whether they are stage hands, musicians, cleaners, or what not, belong to a national organization with a local chapter or unit. Locally and nationally they act together for their benefit. Even actors have a union which aids them in settling certain problems. The managers, being in the employer class, could not, of course, join federated labor any more than railroad presidents, manufacturers, or other capitalized groups. But they can organize along similar lines to the labor unions for the expeditious settlement of all questions arising in their affairs.

We simply believe that by placing ourselves upon a labor union basis that we can work with greater efficiency and speed. "According to present methods, when trouble springs up in Boston or Chicago, we are forced to go to great expense of time and money in traveling, telegraphing, etc. By the new arrangement the local Boston or Chicago branch can adjust its affairs in its own way, only seeking aid of the main chapter as a last resort. Most of their work will probably be confined to arbitrating differences between themselves, the musicians, stage hands and other organized bodies connected with the theater. We want our locals to elect their officers and governing boards from their members."

Asked as to the number of local chapters or branches to be established, Mr. Johnson said:

"We intend to install chapters in every amusement center in this country and Canada. When we find a section that does not contain a large center we shall group all its cities and towns into a community which shall be designated a unit. The advantage of such an organization is apparent. It will centralize our affairs and enable us to carry on our work with the

same degree of efficiency as other lines of business. The association was compelled to postpone its annual meeting this year on account of the fight it was conducting in Washington against the theatre tax bill. At our next meeting, however, we expect to have delegates present from every unit of the organization."

BRADY TO LAUNCH BIG AD CAMPAIGN

"The Man Who Came Back," Jules Eckert Goodman's New Play, to Receive Country-Wide News-paper Publicity.

William A. Brady will, early this month, inaugurate a nation-wide newspaper publicity campaign in connection with the new Jules Eckert Goodman play, "The Man Who Came Back," now being presented at the Playhouse. This production, now in its second month, was brought into New York with practically no heralding, and, as a result, opened rather quietly, but on its first night it was enthusiastically received, and within a few days was known as one of the dramatic successes of the season.

Mr. Brady, believing that the piece has great possibilities, has determined upon a big newspaper campaign, commencing with the week of Oct. 9. Some of the most widely circulated daily newspapers of the country will be used as mediums to make known to their readers the excellence of the play.

O'HEARN COMMENCES SUIT

Wm. J. O'Hearn, the theatrical cleaner, who last week served notice upon the Clara Kimball Young Film Corporation to remove the large electric sign from the James drug-store corner at Broadway and Forty-sixth Street, has filed a complaint against this company, following its refusal to accede to his demands. O'Hearn claims that the sign infringes his rights as tenant of the third floor of the James Building and is a public nuisance. In his complaint he states that after he had signed a lease of the premises his front windows were boarded up to make room for the sign.

"DORA DEANE" FOR WEE & REILLY

O. E. Wee and Edwin F. Reilly have secured the exclusive rights to Mary J. Holmes novel "Dora Deane," which is now being dramatized by Lem B. Parker. Messrs. Wee and Reilly will produce the play the latter part of the month for a tour of the leading cities.

ZOE ZIELIE MASKELL ENGAGED

MEADVILLE, Pa., Oct. 2.—Manager Schutz of the Lyceum Theatre has secured Miss Maskell as pianist for his vaudeville theatre.

PERFORMERS LOSE CHILD

CHICAGO, Oct. 1.—Arthur Collins and wife (Adah Miller), well known stock and repertoire people mourn the loss of their only child, Ardell Louise, aged four and a half years. The little one died suddenly from pneumonia, while with her parents in Tennessee. Interment at Arlington Cemetery, Chicago.

LATEST "FROLIC" HAS GREAT START

ALL BROADWAY ATTENDS

One of the institutions of Broadway's night life is the "Midnight Frolic," invented by Florenz Ziegfeld two seasons ago. Each production has surpassed its predecessor in all around excellence, the beauty of its ensemble, the loveliness of the costumes, the catchy music, the wonderful scenic effects of Josef Urban have each contributed its part to make the midnight show a really remarkable entertainment. The latest production seen at the New Amsterdam roof on Monday night is by far the best of the series.

All of the old favorites appeared and in addition a half dozen of new entertainers were seen, each of whom were favorably received.

Perhaps the best of the newcomers, was Lawrence Haynes, a tenor who made his debut in America after a successful career abroad. Mr. Haynes has a pleasing, if rather light voice and was heard to excellent advantage in several excellent numbers.

Among the popular members of the company whose new specialties were enthusiastically applauded were the dancers, Frances White and William Rock, Bird Millman, the Arnut Brothers, Lucy Gillette, Adelaide Bell and Peggy Brooks.

LOWE'S NEW CORP.

Maxim P. Lowe, for the past five years connected with the H. B. Marinelle office, recently opened up offices in the Fitzgerald Building where he will conduct a general booking and production department.

Mr. Lowe has formed two separate companies, the Lowe Producing Company and the Maxim P. Lowe, Inc. One to stage the production and the other to handle the managerial end. Lowe will also direct the tour for Wurin's English Orchestra, of twenty-five pieces.

BIDE DUDLEY IS A MARRIED MAN NOW

Wedding of Newspaper Man to Miss Taney Keplinger Took Place Ten Days Ago. Will Honeymoon in South

Theatrical folk in general were surprised this week to hear of the wedding of Bide Dudley to Miss Taney Keplinger, daughter of a well known cotton broker.

The groom managed to keep the joyful news a secret for more than a week, but "weddings will out!"

Dudley, who was christened Walter Bronson Dudley, is a well known newspaper man, and is at present conducting a column of theatrical gossip for the *Evening World*.

The Newlyweds are at present "honeymooning" in the South. On their return they will be at home in The Royalton, West Seventy-second Street, to their many friends.

The Smithwick Empire has been sold to a Mr. Black, and ceases to belong to the Kennedy Tour.

DRAMATIC CRITICS VISITING

Following the arrival of critics from various remote centers to attend the premiere of "The Flame," Percy Hammond of the *Chicago Tribune* dropped into town early last week. This week F. W. White of the *Denver Post* and Edward H. Crosby of Boston are expected.

CHANGE OF PLANS FOR BALLET SCHOOL

Dillingham Fixes Age Limit Because of Avalanche of Applications. Letters Come from All Over the United States.

Since Charles Dillingham's announcement that he planned to aid, free of charge, young girls who are ambitious to become proficient as ballet dancers, he has been compelled to change his original ideas on the subject because he has been swamped with applications.

It was originally intended to organize a class and accept all applicants, but up to the present over 1,400 have applied, some of whom being as far distant as Seattle, in the west, and New Orleans, in the south.

This avalanche of applications surprised Mr. Dillingham and Mme. Pavlova, who will conduct the class, and they have decided to form classes of fifty each, the first to include residents of Greater New York, and to reject, for the present, those coming from out-of-town. As soon as the experimental stages of organization have been passed with the first class the second will be formed, and so on.

Only those who can devote one hour daily in the forenoon can avail themselves of the offer, as instruction will be given in the morning only. No girl under twelve years nor over twenty will be accepted, and they will be divided into two grades, the younger from twelve to fifteen inclusive and the elder from sixteen to twenty inclusive. In teaching her pupils Pavlova will follow the routine of the Petrograd institute, at which establishment she received her instruction.

CHANGES IN LYNCHBURG THEATRE

LYNCHBURG, Va., Oct. 3.—The Academy of Music, which was leased about two years ago by Samuel H. Jolliffe, is now being operated by the stockholders. The lessee surrendered the keys of the theatre, despite the fact that he still holds the lease and has bookings for Lynchburg until early Spring. Roland T. Hamner, who has been connected with the theatre for about ten years, was appointed manager to succeed Mr. Jolliffe. Mr. Jolliffe claims that he controls the local situation by reason of his contract with the Klaw & Erlanger offices, and he is making an effort to transfer his bookings to another theatre.

EXCITEMENT KILLS STAGEHAND

Clifford M. Ball, a stagehand employed at the Hippodrome, died suddenly yesterday morning at Reaney's Hall. Death, according to the police report, was due to excitement brought on by an argument with several fellow members of a theatrical union.

LYNCHBURG NO VAUDEVILLE TOWN

LYNCHBURG, Va., Oct. 3.—Manager Trent of the Trent Theatre, has discontinued vaudeville at his house and tabloid musical shows are now substituting.

VAUDEVILLE

VAUDEVILLIANS PREPARING ONE HUNDRED NEW ACTS

Turns of All Descriptions Being Whipped Into Shape for Early Presentation, by Stars, Movie Actors and Stock Players —Authors Kept Busy Devising Original Material

All indications forecast remarkable activity in the vaudeville field, for the season which has already begun.

An abundance of spectacular and novelty offerings for the two-a-day have been conceived and are in process of production by Edgar Allan Woolf, Joseph Hart, Gene Hughes, Jean Havez, and several other managers and producers of note, while many of the head-line attractions on the big circuits have secured entirely new material and, in some cases, pretentious vehicles for their 1916-17 vaudeville season.

There has also been an influx of Western variety turns into New York this fall, most of which have never shown locally and the impetus given by this flood of new acts has made things hum in the office of the agent and producer.

Then, the invasion of vaudeville by the many picture stars and stock favorites because of the long lay-off periods in their respective branches of the profession has materially helped to make a busy season, giving many writers of vaudeville material a chance to increase their bank-accounts by supplying the newcomers with the proper vehicle for their variety debut.

Among the screen performers who will be seen shortly on the big circuits are Guy Coombs and Anna Nilsson in a dramatic sketch, Dan Mason and company in "Via the Coal-hole," a farce comedy employing three people, Billie Reeves and Eunice Elliot in a slap-stick comedy skit, and Virginia Norden in a novelty picture act.

Lynne Overman, formerly of Providence stock, has a comedy vehicle in course of preparation.

Many musical "tabs," carrying from ten to fifteen people and with special sets, will go over the big circuits, a few being "The Midnight Kiss," by Fred de Gresac, featuring Mabel Berra and ten people; "The Smart Shop," a Chicago production; "The Package Delivers," with nine people, including Joe Phillips and Herman Meyers; "The Fire Brigade," with Nat Ellis and a company of twelve persons; "The Uneeds Girls," a production with special book, number and scenery, carrying nine people, and a "Bit of Pipe," including Dick Morgan, Margaret Slavin and Charles Seal.

The vaudeville favorites, McWatters & Tyson, have something new in their "Review of 1916"; Lew Brice has taken a new partner in the person of Helene Coyne, and will offer an original dancing specialty; Marty McHale and Mike Donlin, of diamond fame, have a new version of "Right Off the Bat"; Claude Gillingswater and company will appear in "The Frame-Up," an intensely dramatic playlet; and Ed. Gallagher, formerly of Gallagher and Barrett, has joined hands with the de-

lineator of the Hebrew type, Andy Lewis, in a new talking act.

The small-time circuits will carry their full quota of new turns, many of them hailing from Chicago and points further West, showing their wares for the first time on Eastern vaudeville stages.

Tommie Gray states that he is swamped with orders for new acts and novelties from performers, big and small, and, all things considered, the season 1916-17 looks like a busy, if not a prosperous one, for the two-, three- and four-a-day style of entertainment.

In addition to the aforementioned, a host of new turns will be found in the offerings of Harriet Marlotte and company in "Looks," by Edgar Allan Woolf; "Sunshine Mary," with Hugh Herbert and company; Elwood Bostwick and Vivian Blackburn in another one by E. A. Woolf; Mason and Sullivan, with a sketch from the pen of Brandon Walsh; Norton and Allen in a skit by Tom Gray; Powers and Pendleton in "Romeo and Juliet, Jr." by Jean Havez; Billy Gaston, assisted by a girl partner, in "The Beautiful Bandit"; Bob Fitzsimmons, the ex-pugilist, working with his son, and many others of lesser vaudeville repute.

CARLETONS RETURN

The Carleton Sisters, Hazel and Daisy, are again in vaudeville after an absence of several seasons, spent with stock organizations of the country and most of the time at the head of their own attractions.

During the week of Sept. 18 they were at the Garrick Theatre, Wilmington, Del. Their tour is being arranged by Jo Paige Smith.

VIRGINIA EARL HAS NEW ACT

Virginia Earl, of musical comedy fame, is going into vaudeville and will be seen in a sketch from the pen of Edgar Allan Woolf at the Royal Theatre, the Bronx, shortly. George Nathanson has been engaged to portray the leading role opposite Miss Earl in the playlet.

MORRIS SIGNS RUDINOFF

Richard Pitrot has closed a contract between the Russian entertainer, William Rudinoff, and William Morris to cover two seasons. Rudinoff is now with the Eva Tanguay road show, and next season will be a special feature with the Harry Lauder show. Mr. Pitrot also expects to place him on one of the New York Roof Gardens, as a special attraction, next summer.

Bob Anderson and his polo pony, Bonita, are in their fourth week at the Palace.

LADDIE CLIFF SELLS FARM

PORT JERVIS, N. Y., Sept. 29.—Announcement was made today of the sale of the farm of Laddie Cliff, vaudeville star, who is shortly to sail for England to join the British army aviation corps. It was purchased by Dr. William E. Barth, of Newburgh.

Laddie Cliff is really Clifford Albyn Cliff, but he has always been called Laddie and assumed this name on the stage. About three years ago he purchased a place on the North Plank road, about three miles from the city, and has spent considerable time there.

NEW THEATRE FOR S. & C.

AUGUSTA, Ga., Oct. 2.—Manager Frank J. Miller, of the Modjeska Theatre, announces that about Nov. 1 he will present high class vaudeville, from the Sullivan-Considine Circuit, in the new theatre being erected by the Modjeska Theatre Co. The new playhouse, now nearly completed, will be absolutely fire-proof and modern in every respect, and equipped to handle motion pictures, vaudeville, and the big road shows. It is to cost in the neighborhood of one hundred thousand dollars and will be one of the handsomest amusement houses in the South.



TOM GILLEN

Tom Gillen, known the world over as "Finnigan's Friend," opened his season at Keith's, Toledo, Ohio, with Keith's Indianapolis, Ind.; Keith's, Dayton, Ohio; Johnstown, Pa.; (Majestic) Sheridan Square, Pittsburgh, Pa.; Jefferson, Auburn, N. Y.; Proctor's, Albany, N. Y.; City, Perth Amboy, N. J., all in a row, playing U. B. O. time.

GETS DAMAGES

Ethelyn Clark, who is appearing in vaudeville with Jos. E. Howard, received \$7,000 for an auto accident that occurred at Atlantic City a few weeks ago. Miss Clark has a scar on her cheek that robs her of beauty, but is hardly noticeable while working. Five thousand dollars was paid for the accident, \$1,000 for counsel fees and \$1,000 for repairs to the auto.

AHEARNS LEAVE HIPPODROME

The Charles Ahearn Troupe closed at the New York Hippodrome Sept. 23.

ST. LOUIS HAS VAUDEVILLE BOYCOTT

WELL KNOWN PERFORMERS BANNED

ST. LOUIS, Mo., Sept. 29.—The actors' strike at Oklahoma City, in which the White Rats are involved, extended its influence to this city during the past week, for a campaign was launched here against performers who had acted as so-called strike breakers in the Oklahoma City trouble.

The Royal Gascoignes, Nan Nannery and company, and Sallie Fields, playing at the Grand, were the acts against which the attack was made, and it is intimated that similar measures against them will be taken in all cities where they appear.

Early in the week, handbills, stating that the three acts were strikebreakers and unfair to organized labor, were distributed throughout the city, and particularly in front of the theatre, while patrons were on their way to the box office. All performances, both afternoon and evening, were covered in this manner, but no information could be obtained as to whether or not it affected the receipts. It is presumed the bills were distributed by the local unions that are affiliated with the American Federation of Labor.

A NEW DANCE CRAZE

Just as the dance craze seems nearing its end a new one comes from London which promises to eclipse all of the dances which have met with popularity during the past year.

It is called "London Taps" and, thoroughly Americanized, is being danced in the leading cabarets and restaurants.

The original music for the dance is called "A Broken Doll" and is published by T. B. Harms and Francis, Day & Hunter.

ALBEE VISITS CINCINNATI

CINCINNATI, Sept. 30.—E. F. Albee, head of the B. F. Keith interests, was here this week and conferred with local representatives regarding the proposed new Keith Theatre building which is to be rebuilt on a larger scale on the present site. Work will begin next Spring, it was said.

TEAM CHANGES NAME

The vaudeville team, formerly known as Kolb and Harland, are now known as Florene Ames and Adelaide Winthrop, having recently appeared in a new act at the Alhambra Theatre under that name.

QUIRK RETURNS TO STAGE

Billy Quirk, popular screen comic, is making ready for an appearance in vaudeville with his wife, Jane Quirk. The latter will work from the orchestra pit, leading her husband's numbers and acting as a "feeder" for his material. Miss Quirk has appeared in this capacity with "The Red Heads," being one of the features of the former big time act.

VAUDEVILLE

NEW ACTS

DONLIN AND McHALE

Theatre—*Proctor's Fifth Avenue.*

Style—*Talk and songs.*

Time—*Twelve minutes in one.*

Persons—*Two men.*

Wardrobe—*Evening clothes.*

Construction—*Well arranged.*

Action—*Smooth.*

Comedy—*Just enough.*

Estimated Value—*Big time act.*

Remarks—Mike Donlin and Marty McHale have revamped their former vaudeville offering, using a bright line of conversation which is properly arranged, and a well chosen selection of numbers. While the orchestra plays insinuatingly "Take Me Out to the Ball Game" a short reel shows the ex-big leaguers on the diamond, paving the way for an easy entrance. A double version of Yacki Hula Hicka Dula is exceedingly well rendered by the two and the baseball talk following this number brought a quick response in laughs. Donlin and McHale must be commended for the intelligent and clever manner in which they handle their dialog, both displaying much ease of manner. McHale's sweet tenor voice is immensely pleasing in a ballad number and he would do well to replace his present song with a melody like "Ireland Must Be Heaven." The "punch" finish with McHale singing the straight version and Mike pulling the comedy verse brought them a well earned hit. Both of the boys look perfect in their evening clothes and to their credit it must be said they need not depend upon big league reputations to get them by in vaudeville.

HENRY LEWIS

Theatre—*Palace.*

Style—*Songs, dances, talk.*

Time—*About thirty minutes.*

Setting—*Special.*

Value—*A good feature.*

This act ran away with the Palace bill and deserved all it got, of applause.

The curtain, rising, shows the gates of Heaven with St. Peter standing guard and watching for actors. He tells of how vain they are and finally announces that Henry Lewis, a Thespian is approaching and that he must show what he can do before being admitted.

The curtain then descends and Lewis enters before the stage drop and proceeds to show what he can do, which he succeeds in convincing one, is considerable. To a personality that is naturally funny, he adds patter, songs and dances that are more so, interspersed with quips and jokes that are original and new. He also introduces an Italian singer of operatic airs whose voice is of remarkably good quality and adds much to the act.

The audience at the Palace received the offering with marked cordiality and assured Lewis that he is an entertainer of high rank.

JOSEPHINE VICTOR

Theatre—*Palace.*

Style—*Dramatic sketch.*

Time—*Twenty minutes.*

Setting—*Special.*

Value—*Miss Victor's name.*

Miss Victor is the best thing about this act and if the author had done as much for her as she does for him, it would probably have been much better.

The action opens in the room of a dope fiend who is part of a crooked gang of which a girl is also a member and for whose affections the drug habitue and a safe cracker are contesting. She is absent when the curtain rises, but enters shortly afterward and tells of having been saved from arrest by a man who had told her he, too, was a crook. She praises his gallantry and shortly afterward he enters.

Carrying considerable money with him, the dope fiend and safe cracker try to trim, but are defeated by the girl. It finally turns out that the stranger is a detective, and instead of arresting the girl, takes her away to his sister's home with the intention of marrying her.

Miss Victor, as the girl, was splendid, portraying the part with feeling and intensity. But the plot of the piece is obvious, mechanical and slow and but little suspense is maintained. Whatever there was good about it pertained to the ability of Miss Victor and her company. But it is doubtful if this, even is able to overcome the drawbacks of the sketch itself.

FARREL-JAMES CO.

Theatre—*American Roof.*

Style—*Going Home. A dramatic sketch.*

Time—*Twenty-two minutes.*

Setting—*Reception room. House set.*

Value—*Good attraction for small time.*

The actor playing the old father in "Going Home," presumably Stanley James, is a finished performer. His splendid work retrieves to a great extent a rather weakly constructed dramatic episode. His daughter, played by Vessie Farrell, leaves her small town, and once in the city, her feet stray into paths not so straight. The guileless old father decides to hunt her up and after managing to deceive him for a time as to the life she is leading, the truth comes.

The old man is heart-broken, but prevails upon his daughter to go home with him and sin no more. Several little bits of comedy relief are delightfully interpolated by James. The sketch is mildly pleasing, but as it stands, is far too weak for the bigger houses. The woman playing a minor rôle performs acceptably and no fault can be found with the cast or its work. The fault lies with the vehicle. The players should endeavor to strengthen the present sketch, or replace it with one suitable for their really excellent acting abilities.

NORA WHITE has joined the cast of "The Girl from Brazil."

HALLEN AND HUNTER

Theatre—*Proctor's Fifth Avenue.*

Style—*Violin playing and talk.*

Time—*Fifteen minutes.*

Setting—*House drop in two.*

Value—*Possibility for big time.*

The combination of a lady violinist and a "nut" comic is not happy, according to all the precepts of vaudeville, but Hallen and Hunter doing this same identical thing succeed in registering effectively at the Fifth Avenue this week, so why cavil? The man's style of work and delivery parallels that of the usual comic of this type. His gags, while in some instances a trifle time worn, are handled effectively and drew many laughs Monday afternoon. The woman has little to do playing the violin pleasingly. Her partner's song entitled "Cut It Out" should have that very thing done to it, as he is capable of better material. The "kind applause" thing at the finish with the usual "Yankee Doodle Lyrics," while it brings them back to several bows, could be eliminated to advantage. The turn shows excellent possibilities for the better time.

CLEO GASCOIGNE

Theatre—*Proctor's Fifth Avenue.*

Style—*Singing exclusively.*

Time—*Eleven minutes.*

Setting—*House drop in one.*

Value—*Acceptable for present time.*

Cleo Gascoigne appearing in No. 2 position at the Fifth Avenue on Monday afternoon shows nothing startling in her single singing offering. The act is nicely put together and the changes which she makes are dexterously accomplished through the medium of a dark stage between the numbers. Opening in Italian male character, she makes two changes. The second gown is not becoming and should be changed. Her voice is pleasing but a trifle weak. The selection of almost entirely all operatic melodies is open to question. A popular ballad would help to vary the routine. With plenty of playing and a little more confidence Miss Gascoigne should do acceptably for the present time. The use of a velvet drop would add class to the offering and create better atmosphere for her style of work.

ROWLEY AND YOUNG

Theatre—*American Roof.*

Style—*Songs and dances. Dancing featured.*

Time—*About fourteen minutes.*

Setting—*House drop in one.*

Value—*Could open show in big houses.*

Rowley and Young are two young men with a nimble pair of feet and a proper taste in clothes, something rarely displayed by dancing turns of this order. In well made sack suits they open with a song, but show good judgment in sticking to what they do best, dancing. The individual stepping of the pair ranks with the best. An eccentric dance contributed by the shorter of the two displayed a variety of steps commendable for their new-

ness. His partner's fast work, confined to a straight routine, is out of the ordinary. An excellent double dance with a unique finish scored heavily for them. This turn is capable of starting most any show on the big time. They are comers.

TOM EDWARDS

Theatre—*Colonial.*

Style—*Ventriloquist and singing.*

Time—*Fourteen minutes.*

Setting—*Special, full stage.*

Value—*Good for three or four spot.*

Tom Edwards, assisted by Alice Melville, a wrist watch and several new ventriloquist figures, made his reappearance to American vaudeville and showed a splendidly arranged act.

Tom is well known on this side as a first-rate ventriloquist and he hasn't gone back any. He appears in riding habit at the opening of the act, using a newsboy figure, and puts over a clever line of patter. He then introduces Miss Melville, who has a singing voice that could almost be called bass. It is a remarkable one for a woman. She does a single singing turn and tried to do some soprano work, but it spoils the novelty. Edwards then goes into a "Put the Baby to Sleep" hit that scored heavily.

VAN LIEW TRIO

Theatre—*Proctor's Fifth Avenue.*

Style—*Singing.*

Time—*Sixteen minutes.*

Setting—*Artistic full stage set with beautiful special drop.*

Value—*Very good for small time.*

Fine taste in dressing and a general air of refinement and class do much toward helping the Van Liew Trio to register. The act employs two ladies and one gentlemen (the terms used in the proper sense) who render a variety of numbers both in trio and individually. The songs are handled in fairly pleasing fashion. The treatment accorded this type of entertainment deserves commendation for its attempt "to be different." With briefly rendered interludes on the piano, one of the female members of the act describes the numbers which they successively sing. The pianist assists materially with lots of personal magnetism and a pleasing rendition of an Irish song. The trio should look to their harmonizing. It could be improved. A baritone solo by the man is nicely handled.

SUES AGENT FOR \$50,000

Albert D. Gould, a Chicago booking agent, with headquarters in the Kimball Building, has been made defendant in a suit filed by the Boston National Grand Opera Co.

According to the attorney for the company, Samuel R. Rabinoff, Mr. Gould has visited the committees in cities where the above-named opera company has been booked to appear, and told them the organization would not be able to fill its bookings because it was in "bad shape."

The reason for Mr. Gould's action, Mr. Rabinoff's statement declares, is plain.

VAUDEVILLE

PALACE

Henry Lewis ran away with the bill at the Palace this week in his new offering entitled "Squidgulum," a vaudeville Pousscafe that will keep everyone who sees it happy for a long time after they leave the theatre. And this was despite the fact that the bill was a good one throughout.

The program started with Page, Hack and Mack, a trio of acrobats and tumblers who not only did stunts, but thrilled their audience with the most amazing twists and turns. It is one of the best acts of its kind seen in a long time.

Jack King and Morton Harvey, a team of men, were well received in a piano-dialogue offering which revealed Harvey as an accomplished female impersonator even to his ability to sing notes far above the vocal range of men. Their turn does not last long, but is filled with ginger from first to last.

Charles E. Evans used to win laughs with the "Parlor Match," but never more than with "A Forgotten Combination" which he is now presenting supported by Helena Phillips. The combination is that of a safe in which are kept the diamonds of Mrs. Newed, who is very eager to wear the jewels at a dinner. The combination being lost, she and her husband alternately search for it and a lost collar button in such a manner as to keep the audience laughing continuously. The situations were unusual and worthy of the applause the act received.

Miss Belle Storey has a voice that is capable of covering a wide range with a sweetness of tone which has won her a host of admirers. Many of them were present during Monday's performance and greeted her enthusiastically. Miss Storey makes a mistake in not leaving the stage between her numbers as, by remaining on, she creates a moment of confusion in the minds of her hearers as to what she is going to do that slackens the speed of her part of the program.

"Lindy Lou," "I Wonder Who's Kissing Her Now" and a number of other songs written by Joe Howard were sung by the composer and Miss Ethelyn Clark, his new partner. Howard is always popular with vaudeville audiences and was received cordially. Miss Clark is very pretty and with a wardrobe of charming gowns adds much to the drawing power of this act.

Charlie Ahearn always presents a good act, always bicycles and always has a race with somebody. He did not fail to do all his old tricks during his turn, which came next, and added some new ones for good measure.

In order to liven things a bit more he put an imitation Charlie Chaplin on a bicycle also and lost nothing by it, for "Charley" rode a bicycle just as he does everything else, much to the merriment of the audience.

Miss Josephine Victor whose performances in many Broadway successes is well remembered, presented a new sketch entitled "The Pink Ruby" for the first time and a description of it with one of "Squidgulum" will be found under New Acts.

The usual Current News Pictorial opened the bill.

JEFFERSON

Manager Wm. H. Raynor offered a well arranged bill the first three days of this week, and the usual good Monday attendance was there for the first show.

In number one position Archie Onri, assisted by Dolly, presented his novelty act and scored heavily. He opened doing an oil painting of a very pretty mill scene. He followed this with a number on the banjo, then he did a little magic and followed this with some very clever juggling.

Daisy Leon, a great favorite here, was welcomed with a storm of applause. She sang four songs and they called her out to do another, not being satisfied with bows. She gets her song over the footlights nicely.

The Seven Corkers filled position number 3 to its fullest. They do a regular minstrel first part, and give an interesting performance. One of them, a tenor, sings a couple of old time songs, and another is an excellent bone soloist. The others sing, dance and pass merry quips. All in all it is a capital turn and was well received.

The White Sisters, in a singing and dancing act, were next on the bill. They are a little short on voices, but put their songs over in great shape. They are also clever dancers, and were so well liked that they were forced to take an encore.

Andrew Kelly did an Irish monologue in which he spoke of McSwiggin, Downey and O'Brien. He failed to arouse any enthusiasm, and went off without a hand.

Maurice Samuels and company presented a sketch which told of the arrest of an Italian for the supposed murder of a countryman who first swindled him and then tried to steal his sweetheart. There are four men and a woman in the act and the man doing the supposed murder proved himself to be a clever delineator, and the woman also did good work. The skit has much human appeal and scored a decided success. The act carries a special drop.

Cole, Russell and Davis, two men and a woman, do a sketch dealing with two ex-convicts in search of a job from the woman proprietor of a restaurant. They do some clever patter and some which is not so clever. They are all good performers and the woman is very pretty. As a finish the three do a song during which one of the men "lifts" a breast pin from the woman, and "props" in a comedy policeman make-up marches them off stage under arrest. This act also carries a special drop.

Barlow's Circus in closing position held them in. Opening with a pony-riding dog Mr. Barlow follows with four dogs on the pony. Then comes a short menage act by a pony, a pony-riding cat, and as closing stunts the unrideable donkey and the revolving table. The act scored.

DIAGHILEFF DANCERS ARRIVE

Mr. and Mrs. Kamischoff and Messrs. Herman and Tariat, four members of the Diaghileff Ballet Russe, arrived this week from Havana whither they had gone last month from Spain. Dr. Anselm Goetzl has commenced with the orchestral rehearsals of the ballet.

FIFTH AVE.

The entertainment at the Fifth Avenue for the first half is not up to the usual standard of excellence maintained by the Proctor management.

Harry Cooper, assisted by Ross Robertson, gives the bill an atmosphere of class which is otherwise lacking. Not that the rest of the show is poor in the true sense of the word. Fair would be an honest criticism for the balance of the performance.

The Kemps open. A new partner has replaced Bob Kemp. The comparison is not fair to either performer. The act of songs and dances suffice to start proceedings on the present time.

The sketch portion of the bill is acceptably cared for by Edward Farrel and company. The familiar idea of jealous wife, mistaken identity and resultant confusion is played with a fair sense of comedy values. The man handling the role of the hotel detective has a tendency to overplay. The dialogue is rapid-fire and the action fast. The line at the finish seems rather unnecessary. The act pleased.

The well-known act of Kelso and Leighton, now programmed as Mr. and Mrs. Kelso, pulled down the laughing hit of the show. Jimmy Kelso has the happy faculty of making old material listen great. This is a tribute to any light comedian. His work shows the fruits of long experience and a fine sense of comedy values. Miss Leighton feeds acceptably and gowns becomingly. The turn should aspire for a place on the big time.

Dan Burke and Girls supply the dancing feature of the show. It seems insane for Mr. Burke to assume the dramatic character of an old ballet master, considering the interpolation of a medley of songs played on the bells by one of the girls using her feet. In passing it may be remarked she possesses a beautiful and shapely pair of limbs, attractively encased in black silk fleshings. The setting of the turn is artistic and the lighting effective. The three girls are excellent dancers and Mr. Burke lends a fine soft shoe specialty. But why the dramatic atmosphere created, only to be spoiled at various times by the introduction of things incongruous to the idea. As a dancing feature it classes with the good ones.

Harry Cooper scored effectively with his familiar mail man act. The turn needs no description here.

The Three Escardos close with wonderful somersaulting by one of the men. The turn is neat and the three men work clean and fast.

Chas. Chaplin in "The Pawnbroker" furnishes the picture for the week.

MARIE BURIES HATCHET

Marie Dressler's long drawn out litigation with the Keystone Film Company over her share of the profits of the motion picture of "Tillie's Punctured Romance" came to an end last Monday when her attorney, M. G. Goldberg, submitted to Supreme Court Justice Goff the agreement which has been reached with the company and Miss Dressler. The court then approved an order dismissing the case, and both sides refused to disclose the terms of the agreement.

AMERICAN

A toning down on the part of the American Roof orchestra would help materially the acts who depend upon it for their song accompaniments. Monday night they played with more vigor than intelligence, to the detriment of the numerous vocal turns on the bill.

Nina Esphey opened with a pleasing routine of banjo numbers. The instrumental work is good and the act nicely arranged. In an early spot, the banjoist did exceedingly well.

The amusing, if almost unintelligible, conversation of Torcot throughout the performance of his Trained Game Roosters entertained the Roof crowd highly. The work of the birds is really marvelous, and the wire-walking, hurdling and balancing tricks accomplished little short of wonderful. A "rooster" comedian helped to enliven the proceedings, his unconscious clowning causing much laughter. The burlesque boxing match between the game roosters designated as Willard and Johnson was startling in its fidelity to the recent Garden fiasco.

A breath of "old Ireland" is realistically conveyed in the little skit offered by Broughton and Turner. The girl is of the typical colleen class and her rendition of "The Top of the Morning Mary" is excellent. Her partner showed a sweet Irish tenor to good advantage, using "Believe Me if All Those Endearing Young Charms" and one other. The medley of old Irish tunes touched the audience in the right spot and they responded liberally. It is needless to outline here the act of Owen McGivney, featured this week at the forty-second street house. Suffice to say that his protean work is wonderful and the condensed version of Chas. Dickens' story "Bill Sykes," offers him full scope for the exercise of his truly remarkable talents.

Following the intermission, Ethel Thayer Costello created a distinct impression by her beauty of appearance and well-trained singing voice. She uses four numbers, all well chosen. This is a turn especially deserving of commendation for its class and method of presentation. Miss Costello should be heard from.

The obese monologist, Patsey Doyle, kept them laughing with a routine of jokes which are rather poorly strung together. His delivery is good, and he would be wise in brushing up the present offering with a few new gags intelligently constructed. In its present form, this single will find favor on the small time but it needs attention before playing the larger houses. Doyle is a good performer. A little thought will make him a whole lot better.

It is indeed a pleasure to see a pair of gymnasts without the customary tights, tossing of handkerchief and pompadour hair-cuts. Standard Brothers are as good as they look. Their balancing is dangerous and difficult, and the ease with which they accomplish their work in no way detracts from their skill. The finish of the somersault to a hand-stand while blindfolded is great. These two young men can close any show and hold their own.

The Pawnbroker, featuring the inimitable Chaplin, is the picture attraction for the week.



Founded in 1853 by Frank Queen
 Published by the
CLIPPER CORPORATION
 Orland W. Vaughan, President and Secretary
 John F. Edwards..... Vice President
 Frederick C. Muller..... Treasurer
 1604 Broadway, New York.
ORLAND W. VAUGHAN, EDITOR:
 John F. Edwards,
 Frederick C. Muller,
 Associate Editors.

NEW YORK, OCTOBER 7, 1916

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.
THE CLIPPER is issued every **WEDNESDAY**.
 Forms Close Promptly on Tuesday at 10 A. M.

SUBSCRIPTION

One year, in advance, \$4; six months, \$2;
 three months, \$1. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 10 cents.

ADVERTISING RATES FURNISHED ON APPLICATION.

Chicago Office—Room 210, 35 S. Dearborn St.
 CASPAR NATHAN, MANAGER.

Southwestern Office—1125 Grand Ave.,
 Kansas City, Mo.
 AL MAKINSON, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER,
 1604 Broadway, New York
 Registered Cable Address, "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Daw's Steamship Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Manila Book and Stationery Co., 128 Escala, Manila, P. I.; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

With this issue of **THE NEW YORK CLIPPER** we present the oldest theatrical journal in America in new and modern dress.

How do you like the new "Old Reliable"?

EMMETT CORRIGAN will be at the Palace next week in Oliver White's sketch entitled "The Van Lowe Diamond."

VERA FULLER MELLISH has signed with Silvio Hein to play Anne Page in "The Merry Wives of Windsor."

RICHARD ORDYNNSKY left last Sunday for Los Angeles, where he is to remain for ten weeks at the Little Theatre as producer.

MILLE. MARGOT, principal danseuse at the Opera Comique, Paris, has arrived in New York. She will appear under the direction of Elisabeth Marbury.

LARRY LARRIVEE and Ellen Nugent, members of the stock company at the Crystal, Quebec, Can., were married Sept. 21.

"**THE GIRL FROM BRAZIL**" moves on Oct. 9 from the Forty-fourth Street to the Shubert, and "**The Flame**" moves from the Lyric to the Forty-fourth Street.

THE LEXINGTON THEATRE opened Sunday, Oct. 1, with vaudeville and pictures.

THE premier of "**Rich Man, Poor Man**," at the Forty-eighth Street Theatre, has been postponed till Oct. 5.

THE HIPPODROME attendance for Sept. 27 and 28 totaled 22,526 persons. A record for a two-day business.

JOHN DALY MURPHY has left "The Amber Empress" and joined Mrs. Fiske's company for "Erstwhile Susan."

"**THE GIRL FROM BRAZIL**" is in its sixth week at the Forty-fourth Street Theatre.

HENRY E. DIXEY in "Mr. Lazarus" is in his fifth week at the Shubert Theatre.

MABEL BROWNELL forsakes stock for a Broadway production this season.

WALTER DAMROSCH has returned from his summer home at Bar Harbor.

TWENTY-EIGHT pupils of the New York Institute for the Deaf and Dumb were guests at the Booth Theatre last week and saw "Pierrot the Prodigal."

H. H. FRAZEE will bring "The Silent Witness" back to New York after its engagement in Boston.

MAUD ODELL announces that she has quit the serious drama for good and will stick to musical comedy.

JERRY HART is re-engaged for the blackface part in "The House of Glass."

THE PARK, Indianapolis, on the International circuit, is under the management of Shafer Ziegler. Phil Brown is the business manager and press representative.

T. J. O'ROURKE, manager of the Royal Opera House, Yarmouth, Can., and Kathleen Ashe, were married Sept. 6, at Yarmouth.

HELEN JEWELL is recovering slowly from a serious operation performed at the Jubilee Hospital, Victoria, B. C., and would like to hear from friends.

MR. and MRS. BARNEY SHEA ("Wanda"), of the Ka Dell-Kritchfield Show, announce the birth of a baby boy on Sept. 7, at Lebanon, Ky.

MR. and MRS. EDW. C. HORNE have returned from Arnold's Park, Ia., where they had a bungalow on Lake Okeboji.

F. C. CLUMP is resident manager of the new Gaiety, Kankakee, Ill., under direction of E. P. Churchill, Inc.

ESTIMATES are to be invited this fall for the \$2,000,000 convention hall to be built in Philadelphia.

GEORGE M. DE VERE is grandpa to a new baby girl, born last month. He has just returned from a western tour.

THE CORNING OPERA HOUSE, at Corning, N. Y., has been leased for a term of five years to Messrs. Lee & Harris, of Albion, N. Y., who will re-open it about Oct. 1.

THE new theatre being erected in Augusta, Ga., by the owners of the Modjeska, will be ready to open about Oct. 15.

RICHARD M. HENRY has been appointed by Surrogate Cohalan as executor of the estate of the late Augustin Daly.

IN THE CAST supporting Fiske O'Hara,

in "Heart's Desire," are: Arthur Vinton, J. F. Sullivan, J. E. Miller, Helen Valley, Bess Sankey, Lisle Leigh and Lou Ripley.

HARRY HUTCHINS, scenic artist, is in the Union Hospital, Fall River, Mass., suffering from fractures as the result of a bad fall.

BEN J. KRAMPE'S mother is dangerously ill at a St. Joseph, Mo., hospital.

SID WINTERS, Irish comedian with T. W. Dinkins' Thoroughbreds Co., has been signed up for same show for 1917.

NED NELSON has joined Stetson's "Uncle Tom's Cabin" company, playing Simon Legree and directing stage.

NORMAN has returned from a four-months' tour of the Maritime Provinces.

GENEVIEVE ROLLO, formerly a well-known actress, is dead in Chicago. She was the wife of Walter Clarke Bellowes.

RONALD BRYAM will play a leading rôle in "Shirley Kaye."

NEW CLIPPER OFFICES

The new uptown offices of

THE NEW YORK CLIPPER

both business and editorial, are in the heart of the theatrical district. The Business Office address is No. 1604 Broadway. The Editorial Rooms are at No. 732 Seventh Ave.

ELSIE FERGUSON, in "Shirley Kaye," opens Oct. 9 at the Apollo, Atlantic City.

"THE AMBER EMPRESS" closed Sept. 30 its two weeks' stay at the Globe Theatre.

DE WOLF HOPPER reached the end of his Coast-to-Coast auto trip last week when he landed on Broadway.

IDA STANHOPE has signed with H. H. Fraze for a leading role in "A Pair of Queens."

SYDNEY SHIELDS has returned to Broadway from New Orleans, entirely recovered from her recent attack of appendicitis.

LEWIS STONE has left the "King, Queen, Jack" Co., with which he was leading man.

HARRY P. DEWEY is leading man of Arthur Aiston's "Girl He Couldn't Buy" Co.

CHARLES FOSTER has signed to play the rôle of Pistol in "The Merry Wives of Windsor."

THE TOUR of the Portmanteau Theatre will begin Oct. 23, at the Court Square Theatre, Springfield, Mass.

BRANDON TYNAN has signed with John D. Williams for the rôle of Arthur in "Major Pendennis."

CHARLES CHERRY has signed for the rôle of Hotchkiss in "Getting Married."

MLLE. CARRIE is playing the Cleveland time again, having recovered fully from her recent illness.

"YOU'RE IN LOVE" is the title of Arthur Hammerstein's new musical comedy by Otto Hauerbach, Edward Clark and Rudolph Friml.

PERCY HEATH goes in advance of "Hip, Hip, Hooray!"

THE NINE O'CLOCK THEATRE opens Oct. 16, with a bill of one act foreign plays.

LOU-TELLEGREN returns to the spoken drama this season.

MAXIMILIAN FOSTER, author of "Rich Man, Poor Man," is in town to see the production of the play taken from his story.

ED WYNN has contracted to produce a three reel comedy picture called "The Purple Devilfish."

"VERY GOOD EDDIE" moved back to the Princess Monday night.

"THE WITCHING HOUR" is to have an international premiere shortly. In London it is to be played as a spoken drama, and in New York, it is to be filmed with Marie Shotwell in the lead.

"COPY" will have a revival at the Little Theatre, Los Angeles, next week. Kirah Markham plays the lady of the street as she did on each previous occasion.

"JUSTICE" will play a long engagement at the Powers Theatre, Chicago, beginning in a fortnight.

HARRY GRIBBLE, who has been appearing in musical comedies, has joined a new vaudeville sketch which is being rehearsed by Ben Teal.

AMY RICARD is seeking a play for her return to the footlights after a long absence.

GARETH HUGHES closed "The Guilty Man" this week. He goes to Los Angeles next month.

CHARLES COMPTON has returned from the Western stock company to New York to appear in a new Pathé picture.

ANNIE HUGHES, who has been a guest of Mr. and Mrs. James K. Hackett at their home at Clayton, N. Y., has returned to New York.

RICHARD BENNETT returns to New York this week to begin rehearsals under the direction of B. Iden Payne. The play is "Zack," by Harold Brighouse.

PAUL GORDON has joined the Rolfe Film Co. for a special engagement, following the close of the season of "Margery Daw."

MARGARET FAIRELEIGH, late of "The Happy Ending," has gone into vaudeville with Arline Fredericks.

DRAMATIC and MUSICAL

GOOD SHOWS PREDOMINATE BUT ATTENDANCE IS POOR

Lack of Business Shelves Good Productions, but New York Managers Are Optimistic and Look for Big Attendance with Normal Conditions Later in the Season

New York's producing managers have every reason to be proud of their output so far this season, artistically speaking. From a financial standpoint they have every reason to be dissatisfied.

From a manager's viewpoint last season was considered a banner one, but a comparison between the attractions of a year ago and those already produced this season is difficult because of confusions.

There have been more plays produced so far this season on the New York stage than were last year in the same length of time, and still the comparative merit of this season's work is higher than that of last season's.

Again, while this season's productions are of better average calibre, the attendance this season has been the worst on record, while last season's was among the best.

This season's slump in theatrical business, so far as New York is concerned, is entirely due to existing conditions, well calculated to make a stay-at-home of the most confirmed theatregoer, and it is likely to be some time before he returns to his normal theatregoing state.

There was no infantile paralysis last season. August of 1915 gave New York some good indoor amusement weather and there was no strike. Any one of these three would, in itself, work a hardship, but the three combined have been a calamity.

Of the forty odd productions of this season up to now, twenty-five are still with us, showing that more than fifteen shows of the current season have been forced by the first week in October to either take to the road or go to the storage house. In other words, about thirty-five per cent have failed to attract New Yorkers.

The New York manager has been placed in the peculiar position this season, owing to the absence of his balcony and gallery attendance, of not being able to tell, with any degree of certainty, whether or not he has a play with earmarks of success. An emphatic success is, in the majority of cases, as easy to detect as an emphatic failure, but the medium success, which is by far the more prevalent of all the plays that are not failures, is under present conditions, difficult of determination.

The manager's thermometer of the success or failure of a play is the attendance of the balcony and gallery. Filled seats in those parts of the house spells success; empty ones, under normal conditions, invariably mean failure. Hence the poor balcony and gallery attendance that has obtained so far this season confuses the manager. If that rule held good at the present time New York could scarcely boast of a single success.

There have been but four real failures, and of these "Yvette" lasted for one performance. "A Little Bit of Fluff" was with

us for a week, and "The Happy Ending" lasted for the same length of time.

But a number of those which have either been sent on the road or taken off entirely, gave every evidence of having the elements of a New York success if they were given half a chance. In this class can be mentioned "Coat Tales," written by Edward Clark, and produced by Arthur Hammerstein; "Broadway and Buttermilk," Blanche Ring's present vehicle; "Somebody's Luggage," in which James T. Powers is starring; "A Pair of Queens," a Frazee production; "The Silent Witness" and "The Guilty Man."

Of the August productions those still with us are, "Seven Chances," at the Cohan; "Cheating Cheaters," at the Eltinge; "Turn to the Right," at the Gaiety; "His Bridal Night," at the Republic; "The Girl from Brazil," at the Forty-fourth Street, and "The Big Show," at the Hippodrome.

Of those produced during September there remain "The Man Who Came Back," Playhouse; "Mr. Lazarus," with Henry E. Dixey, Shubert; "Pierrot, the Prodigal," Booth; "Flora Bella," with Lina Abarbanel, Casino; "Mister Antonio," with Otis Skinner, Lyceum; "Pollyanna," Hudson; "Paganini," with George Arliss, Criterion; "Nothing But the Truth," with Wm. Collier, Longacre; "Caroline," with Margaret Anglin, Empire; "Miss Springtime," New Amsterdam; "Upstairs and Down," Cort; "The Intruder," Cohan & Harris; and "Arms and the Girl," Fulton.

This brings the season up to Oct. 1, and is as formidable a list of shows, ranging from light opera to melodrama, as one could hope to see.

Prominent among those which have found favor is "Miss Springtime," which scored one of those instantaneous hits managers so like to see.

Of revivals there were two, "The Great Lover" and "Sybil," last year's successes, while "Fair and Warmer," "Very Good, Eddie" and "The Boomerang" were holdovers from last season, the two last mentioned being still with us.

For the first week in October we have "Rich Man, Poor Man," at the Forty-eighth Street; "His Majesty Bunker Bean" at the Astor; the Washington Players in new one act plays at the Comedy; "Betty," with Raymond Hitchcock, at the Globe, "Back Fire," at the Thirty-ninth Street; "Fixing Sister," at the Maxine Elliott, and "Hush," at the Little Theatre.

The managers take an optimistic view of the situation and there are many shows just waiting the opportunity to get on Broadway. Just as soon as the city settles down to normal conditions there is no question that the theatrical attendance will pick up, and some of the shows which have been slighted by the public will come into their own.

START 24-HR. REHEARSALS

Charles Dillingham and Florenz Ziegfeld Jr. started twenty-four hour rehearsals Thursday morning, Sept. 28, for the principals and chorus of their forthcoming production of "The Century Girl," at the Century Theatre. The rehearsals will be conducted in shifts of eight hours each, the innovation having been necessitated by reason of the very large number of stars, twenty-eight in number, employed in the cast.

The first sub-division of eight hours will be devoted to the chorus, under the direction of Irving Berlin, the second to the principals, including: Sam Bernard, Leon Erroll, Hazel Dawn, Elsie Janis, Doyle and Dixon, Harry Kelly, Gertrude Rutland, the Barr Twins, Marie Dressler, Irving Fisher, Harry Langdon, Eddie Foy and the Seven Little Foys, Gus Van and Joe Schenk, Frank Tinney, Stan Stanley, Lawrence Haynes, Marjorie Villis, and Helen Barnes, conducted by Frederick G. Latham, general director of the Century Theatre; the last eight hours to the lyrics, topical songs and orchestral numbers, under the direction of Victor Herbert.

VERNON CASTLE SAFE

Reports which reached Broadway a few weeks ago to the effect that Vernon Castle had been killed in action in France, were evidently wrong, for Louis Bustanoby, the restaurateur, has received a letter and some pictures from the dancer himself.

The letter gave an account of the experiences Castle has undergone since sailing from these shores, and the pictures showed various scenes of life in the training camps and the aviation schools.

NEW MANAGER IN BROOKLYN

Fletcher Billings has been made manager of the Majestic Theatre, Brooklyn, this season, succeeding John R. Pierce. Mr. Billings was treasurer of the Majestic last season. The house opened Sept. 30 with "Just A Woman."

NOW IT'S THE COHAN & HARRIS

Messrs. Cohan & Harris have at last decided to name their recently purchased Candler Theatre after the firm, and therefore it will hereafter be known as the Cohan & Harris Theatre. When the firm announced they intended to call the house the C. & H. they were swamped with letters of protest from their friends, who declared it sounded like the abbreviation of a railroad or a tea store advertisement. Hence the Cohan & Harris Theatre.

NAME OF PLAY CHANGED

Nancy Boyer has changed the title of her play from "The Little Lady from Lonesome Town" to "The Woman Who Paid." The new title goes into effect Oct. 16 when the company plays Richmond, Va.

"HER SOLDIER BOY" PRESENTED

STAMFORD, Conn., Sept. 29.—The Shuberts presented "Her Soldier Boy" here last night, for the first time upon any stage. Clifton Crawford was seen in the leading role. The book is adapted by Rida Johnson Young from the original of Victor Leon, and the score is by Emmerich Kalman and Sigmund Romberg.

COHAN AND HARRIS'S NEWEST PLAY IS GOOD MELODRAMA

"THE INTRUDER"—A three act play by Cyril Harcourt, presented Sept. 26, at the Cohan and Harris Theatre.

THE CAST

Pauline Levardier	Olive Tell
George Guerand	Vernon Steel
Rene Levardier	Frank Kemble Cooper
Baptiste	Lawrence White
The Stranger	H. Cooper Cliffe
Natalie	Dorie Sawyer
Commissioner of Police	Frederick Esmeeton
Agent of Police	J. H. Greene
Francis	A. H. Reno
First Clerk	George Barr
Second Clerk	Kenneth Keith
	F. G. Harley

"The Intruder" is one of those Cohan & Harris melodramatic plays that thrills without giving you the creeps, and interests without nerve-trying tenseness. Its story, as revealed at the opening, Sept. 26, deals with the eternal triangle, to which the average playwright turns when at a loss for a theme for a new play.

But all the Intruder has to do with it is to bring about the discovery of the deception of the man and woman by the husband.

The Intruder is a thief in the night who times his burglary when the husband is away and the wife and her lover are taking advantage of his absence. The wife discovers the theft, a mere trifle of 200,000 francs, and calls the police by phone, which proves her undoing.

From then on it is merely a matter of time how soon the husband will denounce the sinners. When he does, he gets the man in his power only, as his final act, to let him go free.

Olive Tell did good work as Pauline, the wife, albeit at times she was not quite equal to the emotional demands of the role.

Vernon Steel made George Guerand, the lover, a manly chap who won your sympathy in spite of his misdoing.

Frank Kemble Cooper had a difficult task to make the role of Rene Levardier, the husband, convincing. However, he surmounted all difficulties and gave a forceful performance.

H. Cooper Cliffe, as The Stranger, gave one of the best performances of his career in this country. Always a finished actor, he was never more artistic than he is in this play.

The others without exception did good work.

"The Intruder" is a well written, well acted, well staged melodrama.

WHAT THE DAILIES SAY.

Times—Well made play.
Herald—Excitement in every move.
Tribune—Fine bit of work.
Sun—Concentrated melodrama.
World—Soggy melodrama.

MUSIC MASTER REVIVED

WILMINGTON, Del., Sept. 29.—The Music Master," with David Warfield, was revived here tonight, with a cast that included Marie Bates, Jane Cooper, Helen Weir, Eleanor Barry, Rose Saltonstall, Gertrude Valentine, Charles Abbott, William Boag, Tony Bevan, Louis Hendricks, Auguste Arumini, Francis Gaillard, Edward Moller, William H. Barwald, Pickering Brown, Griffith Lust, Thomas Gilbert and William Battista.

DRAMATIC and MUSICAL

ARMS AND THE GIRL PLEASING COMEDY WELL PRESENTED

"ARMS AND THE GIRL"—A three-act comedy by Grant Stewart and Robert Baker, produced Sept. 27 at the Fulton Theatre.

CAST.

Madame Coolen.....	Marie Hassell
Toinette.....	Ethel Intropioli
Burgomaster.....	Paul Cazenove
Olga Karnovitch.....	Suzanne Jackson
Ruth Sherwood.....	Fay Bainter
Wilfred Ferrers.....	Cyril Scott
Telephone Operator.....	Carl Axzel
Lieut. Von Elbe.....	J. Malcolm Dunn
General Klaus.....	Henry Vogel
Captain Schultz.....	John Downer
Jack Martin.....	Francis Byrne

Wm. Harris, Jr., displayed rare good judgment when he accepted "Arms and the Girl" for production. The fact that its story has a bearing upon the European war now going on would have deterred many a manager from producing it, but Mr. Harris realized the comedy value of the work. Truly its relation to the war begins and stops with the fact that its action occurs in a Belgian town after the German invasion.

It treats with the trials of a young American girl (Ruth Sherwood), principally occasioned by the loss of her passport, stolen from her by a Russian spy (Olga Karnovitch), and because this predicament forces her to marry a young American (Wilfred Ferrers) in order to save his life. This places her in a predicament when she later faces her fiance (Jack Martin). He, however, transfers his affection to another and Ruth discovers that she loves her husband.

"Arms and the Girl" is a delightful comedy. It is well conceived and well written, and is a pleasing addition to the list of this season's good plays.

Fay Bainter, a new comer to our stage, played Ruth with an irresistible *naïveté*. She is among the most talented ingenues on the stage today, added to which she has personality, magnetism and charm. Her present success is a guarantee that we will see more of her.

Cyril Scott can always be relied upon to give a good performance, and his work as Wilfred was no exception.

Henry Vogel gave a most artistic portrayal of General Klaus. He made him authoritative without arrogance or exaggeration.

The Lieut. von Elbe of J. Malcolm Dunn was a clever bit of work.

WHAT THE DAILIES SAY.

Herald—Entertains.
Times—Light and amusing.
Tribune—Charming play.
Sun—Amuses first nighters.
World—Rattling good play.
American—Effective comedy.

DAUGHTER OF C. K. HARRIS TO WED

Miss Ethel Harris, daughter of Charles K. Harris, the song writer and music publisher, will be married on Oct. 12 to Bernard Weil, the junior of the big manufacturing company of Weil & Weil. Miss Harris is one of the most popular of New York's younger social set, and is a talented musician.

\$1,000,000 BROOKLYN HOUSE

Through one of the largest realty deals closed in Brooklyn in many months that borough has become assured of a million-dollar theatre in the near future. The deal included the sale of a square block bounded by Bedford and Atlantic avenues, Bedford place and Brevoort place.

The Palmer Realty Co., of which Paul M. Herzog is president, purchased the property from the Townsend Wendell estate, it being valued at more than \$500,000. Plans will be drawn up, it is announced, for a theatre which will be larger than any amusement house now in Brooklyn.

BALLET RUSSE READY

The program for the opening night of the Russian ballet at the Manhattan Opera House, Oct. 9, will be "Till Eulenspiegel," which has never been given as a ballet before; "Les Sylphides," "Prince Igor" and "Scheherazade."

The last three were in the repertoire last season. In "Till Eulenspiegel," by Richard Strauss, Nijinsky will dance as Till, appearing as buffoon, cleric, knight and professor. Pierre Monteux will conduct for all the ballets except this. Another novelty which will have its world premiere during the first week at the Manhattan is "Sadko."

INTERNATIONAL CIRCUIT CHANGES

New Shows and New Theatres to Be Added. Non-Paying Theatres in Various Towns to Be Eliminated.

The International circuit is going to cut out theatres in several cities which have not done well and is planning to give its attractions a season of thirty-two weeks. Gus Hill is producing a new musical show for the circuit.

Other shows that are to be added to the circuit are: "Major Meg," with Florence Bindley, scheduled to open Oct. 9; "Step Lively," a musical comedy, and "Sons of the Rich," a melodrama to be produced by Halton Powell, and the Gracie Emmett show, which is being fixed up. All of these shows will be opened during the coming month.

PITROT SEEKING ATTRACTIONS

Richard Pitrot, the South American booking manager, has received instructions by cable to book all the shows possible for South American countries. He will also send "Civilization" to that territory, in addition to a complete American circus, which will open at the Japanese Park, in Buenos Ayres, under the management of Carlos Seguin.

"LE POILU" OCT. 9

The Messrs. Shubert, beginning Monday night, Oct. 9, will present at the Garrick Theatre, in conjunction with Lucien Bonheur, director of the Theatre Francais, a sensational Paris success, called "Le Poilu," with book by Hennequin and Veber, and music by Jacquet, produced by Mr. Bonheur, in French. "Le Poilu" is the nickname for a French soldier—a word coined during the present war in Europe—and means the "hairy" one, descriptive of the long French beard worn by the soldiers.

MANAGERS BREAKING RECORDS 40 NEW SHOWS REHEARSING

A. H. Woods Has Three, the Charles Frohman Co. Four and John D. Williams Three—Theatres and Rehearsal Halls at a Premium—Stage Directors Working Overtime

Upwards of forty productions, musical and otherwise, are in rehearsal in New York, breaking all records for prolific output on the part of Broadway managers.

New York theatre managers have seen the time when more than one show would be kept in the city simply because they had nothing to take their places. No such condition exists just now, for there are more shows than can be accommodated with New York theatres.

The stage of every theatre in New York knows no idle moments these days. Every hall, lodge room, club room, and, in fact, any available place where a company can be assembled, has been pressed into service and rehearsals are being carried on seven days a week, and, wherever possible, every night.

Every stage director of any repute has his time well booked up, in some instances till after the first of next year, and many an actor who had previously given little thought to that end of the business have turned their attention to stage directing.

Several thousand players are either actively engaged in rehearsals or are about to begin them, and two or three times their number of chorus girls and chorus men are being trained to take their places in the new shows to come.

At the Century Theatre rehearsals of "The Century Girl" are employing the services of several directors, among them being Irving Berlin, who is attending to the musical numbers. Of the dance numbers, R. H. Burnside has charge, and the principals are receiving their instruction from Mr. Burnside and Fred Latham.

B. Iden Payne is busy with rehearsals of three shows for John D. Williams.

A. H. Woods, who has been a prolific producer so far this season, puts three new shows in the director's hands this week. While Mr. Woods has different directors at different times, Willard Mack is his general director and oversees all of the Woods' productions.

In the Charles Frohman, Inc., offices, George Henry Trader is the leading stage director, but is subject to Alf Hayman and Gus Thomas. At present there are four productions under way, which has necessitated the employment of Frank McCoy to assist in the work.

Edward McGregor, besides superintending rehearsals for his own productions, finds time to put on plays for H. H. Frazee and at present is overseeing the next Frazee offering.

While Oliver Morosco has no regular director, Robert Milton has been active in Morosco's interest recently, the latest output of this Western manager, "Upstairs and Down," was staged by Mr. Milton, and he is now at work on Morosco's next offering.

Winthrop Ames, who supervises all of

his productions, has in preparation several new ones.

Paul Dickey, the general stage director for Wm. Harris, Jr., is busy on new Harris' productions.

At the Shubert headquarters Jack Huffman and J. Harry Benrimo divide first honors as general stage directors. They are kept busy nearly the whole year 'round and at present have rehearsals underway for four new Shubert offerings.

For Klaw & Erlanger, Herbert Gresham is busy staging their next production.

At Gus Hill's the usual activity seen at this time of year is apparent. Several of the Hill shows are in rehearsal, including one for the International Circuit.

Robert Edeson is conducting rehearsals for one of the two new shows Rush & Andrews have under way.

Besides being busy with "The Century Girl," R. H. Burnside finds time to overlook a couple of other Dillingham productions now in rehearsal.

Among the productions in rehearsal at the various theatres are: "King, Queen, Jack" at the Eltinge; "Our Little Wife," with Margaret Illington, at the Harris; E. H. Sothern in "If I Were King," and Anna Held, in "Follow Me," divide the Shubert Theatre stage in the mornings, and the chorus girls and boys of the Held show rehearse downstairs in the smoking room. Two companies of "Alone at Last" occupy this stage on the afternoons when there is "Mr. Lazarus" matinee.

At the Booth, "The Fear Market"; at the Astor, three companies for "Just a Woman"; at the Gayety, the Elsie Ferguson company in "Shirley Kaye"; at the Playhouse, "Object—Matrimony"; at the Casino, two "Blue Paradise" companies; at the Princess, "Jane Clegg"; David Warfield in "The Music Master," and John Drew in "Major Pendennis," are dividing the Knickerbocker stage; "The Rio Grande" and Cyril Maude in "Jeff" are at the Empire; "So Long, Letty" at the Lyric; a second "Girl from Brazil" company on the roof of the Forty-fourth Street; at the Century the three-shift rehearsals are going for the twenty-four hours of the day and night; at the Criterion, "The Merry Wives of Windsor"; at the Hudson, Arnold Daly in "The Masters"; Mrs. Fiske and company are rehearsing at the offices of Corey & Riter, while on Joseph Riter's yacht, on the Hudson River, rehearsals of an unnamed play are in progress; every room in Bryant Hall and Lyric Hall is occupied day and night with companies, in full or in part.

"For the Love of Mike," "His Brother's Keeper," "Where the Rooster Crows," a new company for "Bringing Up Father," Rose Stahl in "Emma McChesney," and Frances Starr, in "Little Lady in Blue," are all rehearsing.

STOCK REPERTOIRE

BROOKLYN WILL HAVE STOCK CO. SOON

HORN OPENS AT FIFTH AVE. OCT. 9

The appeals which Brooklynites have been making for a resident stock company are finally answered. Brooklyn has been without a stock company since last April, and although it was rumored several weeks ago that Corse Payton would bring a company to one of the theatres, lovers of stock in Brooklyn were forced to forego the pleasure of having their own company for the time being.

Jacque E. Horn has now announced that he will present the Fifth Avenue Theatre Stock Co. at the Fifth Avenue Theatre, opening Oct. 9, in "Under Cover."

The players already engaged include: Irene Summerly and Gus Forbes for the leading roles, and Elmer Buffham, Anthony Blair, Henry Crosby, Stewart E. Wilson and Francis Younge. Harry Horne will be stage director.

Brooklyn has always been considered a good stock town, Phillips Spooner and Corse Payton having made a fortune there in days gone by, before the moving picture craze cut into the business of stock houses all over the country.

Only last year the Crescent, Gotham and Grand Opera House were playing nightly to good business, and when Lew Parker closed his company at the last named theatre, it was understood a company would return for the summer season.

Brooklyn theatre patrons felt the want of their favorite amusement, and a good company could have remained and made money throughout the warm weather. Letters have been appearing in the dailies and theatrical papers by persons in Brooklyn interested in the theatre to that effect, and it is surprising that good stock companies have until now passed up the plea.

Mr. Horn should feel confident of a successful season for his company, and as he promises current releases, will no doubt be welcomed as a timely acquisition. The players themselves are not unknown to Brooklyn, and if they have the field to themselves, will soon have an enviable following.

BRANDON CO. CLOSES TENT SEASON

BLUE MOUND, Ill., Sept. 30.—The Reliable Brandon Show, which has been playing through Illinois under canvas, closes its tenting season here to-day, and Manager Brandon will open the opera house season with his company Oct. 9. The show consists of Dr. William Brandon, manager and owner; Mrs. William Brandon, Grace Brandon, Bob Romola, Myrtle Romola, Robert Romola, Jess Brandon, Morris McCammon and John Hyde.

TIBBILS CLOSES WITH LEWIS CO.

W. H. Tibbils, the well known Western time agent, has just closed a season of twenty weeks as agent for the Wm. F. Lewis Stock Co., and will go South for the winter. The show goes into houses.

WARBURTON BENEFIT

FINDLAY, Ohio, Sept. 30.—The Earle Stock Company gave a benefit performance at the Marvin Theatre Sept. 27, afternoon, for Jack Warburton's mother.

No charge was made for the performance, but a collection taken at the door was sent as a memorial fund and a testimonial to the personal tie which endeared the deceased Jack Warburton to Findlay. The production was "The Woman That Was."

NESTELL CO. OPENS

FREEPOR, ILL., Oct. 2.—The Nestell Players began an indefinite stock engagement at the Orpheum yesterday with "Within The Law" as the opening bill.

Homer Nestell is supported by Edyth La Nora. The cast is made up of—Allwyn King, heavies; Howard Race, second man; A. C. Sinclair, characters; Fern Renworth, ingenue; Blanche Tarver, characters and Grace Gamble, juveniles. "The Wolf" is offering for last half.

HOWARD SCHOPPE ENGAGED

Howard Schoppe has been engaged to appear with a stock company in Northampton, Mass., where Selmar Jackson and Gilda Leary are to play leads.

NEWS NOTES

"THE SPENDTHRIFT," is the offering this week at the Princess, Des Moines, Ia., under the management of Elbert & Getchell. "The Ghost Breaker" underlined.

"TESS OF THE STORM COUNTRY," with Bessie Dainty playing the lead, is the attraction this week at the Majestic, Evansville, Ind., under the management of Ira Earle.

"THE MISLEADING LADY," "The Man from Home" and "Freckles" will be offered very shortly by the stock company at the Temple, Fort Wayne, Ind., under the management of Louis Wolford.

"A TEMPERANCE TOWN," "Cameo Kirby" and "The Trail of the Lonesome Pine" are scheduled for very early production at the Academy of Music, Halifax, N. S. Sydney Toler is playing the leads and J. F. O'Connell is the manager.

"TESS OF THE STORM COUNTRY" will be the offering week ending Oct. 14 at the Academy of Music, Haverhill, Mass., under the management of E. A. Cuddy. "Never Say Die" underlined.

"THE ROAD TO HAPPINESS" will be offered week ending Oct. 14 at the Willis Wood Theatre, Kansas City, Mo., under the management of Joseph Gilday. The stage is under the direction of Percy Winter.

"MARY JANE'S PA" has been selected by Henry Menges for this week at the Hyperion, New Haven, Conn. "Sherlock Holmes" underlined.

"MARRYING MONEY" is the selection of George Poultney for this week at the Elsmere, New York City. Margaret Frye and Clay Clements are playing the leads. "The Melting Pot" underlined.

MOBILE HOUSE LEASED FOR STOCK

COMPANY TO PLAY INDEFINITELY

MOBILE, Ala., Oct. 2.—Details have been completed whereby the Strand Amusement Company has secured a lease of the theatre formerly known as the Dreamland and later as the Columbia, and has renamed the house the Strand, according to papers filed with the Secretary of State here. Negotiations had been in progress for several weeks.

The house will be entirely remodeled and the opening date is given for about Nov. 10. Moving pictures, stock and vaudeville between the acts will be the policy. A four-piece orchestra will be used.

Rehearsals will begin as soon as the players are selected, which is expected to be in the very near future, as several engagements are under consideration. The company will be a permanent organization if the experiment is a success.

The officers and incorporators are R. H. McConnell, president; E. H. Marshall, vice-president; Henry C. Steiner, secretary and treasurer. John H. McEvoy, George E. Drago, Lee O. Cummins and L. H. Scott. Capital stock is given at \$3,000.

STOCK RE-OPENS IMPERIAL

ST. LOUIS, Mo., Oct. 2.—The Imperial Theatre here re-opened its doors yesterday with a dramatic stock company to be known as the Imperial Stock Company. Oscar Dane and Oppenheimer Brothers are backers of the enterprise.

Gene Lewis and Olga Worth are appearing in the leading roles. "Kick In" was the opening attraction.

VAN DYKE & EATON IN TULSA

TULSA, Okla., Sept. 30.—The Van Dyke & Eaton Co. opened its Winter season here at the Grand Theatre with the following roster: Lorena Tolson and Clifford Hastings, leads; Bessie Jackson, second business; Helen De Land, characters; Willard Foster, comedian; Jack Kohler, characters and heavies; J. E. McCoy, general business and specialties, and Harry Vickery, director.

IRENE OSHER RETURNING

Irene Oshier will end her engagement with the Princess Stock Co., Sioux City, Ia., shortly, and will return to Broadway for the Winter season.

NEW BEDFORD ALL-STAR CO. OPENS

NEW BEDFORD, Mass., Oct. 2.—The All-Star Stock Co. opens its season tonight at the New Bedford Theatre presenting "Kick In." The company includes Alfred Sivenson, Enid May Jackson, Bob McClung, Carrie Lowe, Roxanne Lansing, Harvey Hayes, Dorothy Beardsley, H. Orris Holland, Lorle Palmer and Lyman Abbe; Fred Sutton, stage director; H. A. Hanson, scenic artist; Edward Denison, director, and Warren O'Hara, manager.

ADAIR AND LOWE IN CAIRO

CAIRO, Ill., Oct. 2.—John Adair and Jane Lowe opened their season here yesterday at the Kimmel Theatre with "Tess of the Storm Country." The company includes George Robinson, Claudia White and others. "Freckles" will be the attraction next week.

OLIVER TO PLAY AT OAK PARK

SOUTH BEND, Ind., Oct. 2.—Otis Oliver, who has recently closed his stock engagement at the Oliver Theatre here, has leased the Warrington Theatre in Oak Park, Ill., for the season and will open in stock there Monday Oct. 9 with "Under Cover." One play a week will be offered, and each will be given a scenic production. "Too Many Cooks" will be the offering for the second week.

ROSTER OF CUTTER STOCK

The roster of the Cutter Stock Co. is as follows: D. Bernard Hurl, M. A. Brewer, William S. Nunn Fred Weston, John S. Brock, Jack Raymond, Wallace R. Cutter, W. H. Cutter, Winifred Lambert, Ruth Leighton, Grace Raymond and Ella Smith.

STOCKLETS

CECIL SPOONER has completed her four weeks' engagement at the Hartford Theatre, Hartford, Conn.

MILDRED FLORENCE scored a personal hit as Norma Noggs last week, in "Rolling Stones," upon her return to the Keith Hudson Theatre Stock Co., Union Hill, N. J.

W. VAUGHAN-MORGAN has left New York with the Morgan-Wallace Players, and will open an extended engagement with that company at Sioux City, Ia.

W. C. MASSON is again hard at work directing the stock company at Union Hill, N. J. This is Mr. Masson's fifth consecutive year with the Keith firm as director.

"THE MISLEADING LADY" is the attraction this week at the Orpheum, Oakland, Cal., under the management of George Ebey.

"THE BLINDNESS OF VIRTUE" is being played by Corse Payton for the first four days this week at the Spooner Theatre, New York City.

"THE MASTER MIND" is the offering this week at the Empire Theatre, Salem, Mass., under the management of Harry Katzen.

"NEVER SAY DIE," with Mitchell Harris and Thais Magrane playing the leads, is the offering this week at the Players Theatre, St. Louis.

"DAVID HARUM" is being played by the Harry Leland Stock Co. this week at the American Theatre, Spokane, Wash.

"THE STRANGER," is the play selected by Messrs. Kreuger & Guthrie for this week at the Nesbit Theatre, Wilkes-Barre, Pa.

"THE HAWK" will be the offering week ending Oct. 14 at the Shubert, St. Paul, Minn., under the management of F. C. Priest.

WESTERN OFFICE,
Room 210
35 SO. DEARBORN ST.

NATIVE PLAYS HOLD LOCAL STAGE

AMERICAN AUTHOR ASCENDING

MONDAY, Oct. 2.

That the American stage is finding its own drama and musical comedy is incontrovertibly demonstrated by the fact that all of the three new plays coming to Chicago's Loop this week are of Simon-Pure Yankee workmanship.

Time there was when a drama had to be English, a farce French and an operetta Viennese to gain credence, but recently American (and even local) writers have asserted themselves, so that the Chicago stage is American through-and-through.

Louis K. Ansopher's "The Unchastened Woman," with Emily Stevens in the title role and H. Reeves-Smith in most active support, started on what looks like a healthy run, at the Princess, Saturday night, its philosophical study of a shallow and self-centered woman being of peculiar appeal because everybody in the audience had personally met with the kind of character portrayed.

Personal triumphs were scored by Leo Ditzichstein and his new-to-Chicago leading lady, Betty Callish, when "The Great Lover" opened before a large and enthusiastic audience at Cohan's Grand. The play, of local authorship, bears every earmark of duplicating its New York success.

"The Princess Pat," from the pens of Herbert and Blossom, responsible for many other successes along the musical order, came to the Garrick, last night, replacing Lew Fields in "Step This Way." It seems to have fulfilled all the nice things that were said about it before the offering came to town. Venita Fitzhugh, Oscar Figman, Al Shean, Alexander Clark, Louis Casavant, David Quixano and Martin Hayden unfold the story told by words and music.

Oct. 8—"My Home Town Girl," a musical comedy with John Hyams, Leila McIntyre, Eda von Luke and Alma Youlin in the cast, will begin an engagement of three weeks at the Auditorium.

Oct. 9—The Playhouse, formerly known as the Fine Arts Theatre, will resume with a comedy, "Where the Rooster Crows," by (Miss) A. N. Ranees as the dedicatory attraction. Geoffrey C. Stein, Mary Mallon, Viola Beach, Mildred Barrett and John Marble will be in the cast.

Oct. 11—Burton Holmes will begin his season of travelogues at Orchestra Hall, where he will be heard on Wednesday and Friday nights and Saturday afternoons for five weeks. His five subjects will be "Canada from Coast to Coast," "The Canadian Rockies," "Imperial Britain," "The German Fatherland" and "La Belle France."

Oct. 15—"Alone at Last," a Viennese operetta, with music by Franz Lehár, composer of "The Merry Widow" and "Gypsy Love," will come to the Illinois, with Harry Conner, Stella Norelle, Forrest Huff and Fritz von Busing.

Oct. 16—John Galsworthy's "Justice," with John Barrymore, O. P. Heggie, Whitford Kane and Bertha Mann acting it,

CHICAGO

will begin an engagement at Powers'. Oct. 17—"Mary Broome," an English tragic-comedy by Allan Monkhouse, will be produced at the Little Theatre, opening the season there.

Nov. 6—The Theatre de la Renaissance Francaise will begin its career at The Playhouse with Gustave Rolland as director, Raymond Faure as artistic director and a company recruited from the leading Paris theatres.

Nov. 13—"The Boomerang," a light comedy by Winchell Smith and Victor Mapes, will come to Powers' with Arthur Byron, Wallace Eddinger, Martha Hedman and Ruth Shepley.

COHAN'S GRAND (Harry Ridings, mgr.)—"The Great Lover," with Leo Ditzichstein, first week.

BLACKSTONE (Edwin Wapler, mgr.)—Thomas W. Ross and Maclyn Arbuckle in "What's Your Husband Doing?" second week.

Harmony Notes

ELAINE DE SELLEM, of the Boston English Grand Opera Co., wrote E. Clinton Keithley, professional manager of the McKinley Music Co., a letter, from Des Moines, in which she declared "When Shadows Fall" (which Miss De Sellem uses in the opera "Martha") gets as big a hand as does "The Last Rose of Summer," which has always been the standard applause winner of the opera.

ROCCO VOCOCO has his mind centered upon out of the ordinary accomplishments. When E. F. Bitner, Feist's general manager, came to Chicago, he was surprised to notice a thirty foot banner in front of the Kresge 5 and 10 cent store, on State Street, bearing two hit titles—"Ireland Must Be Heaven" and "There's a Little Bit of Bad in Every Good Little Girl." The last mentioned song has proved a sensational counter number in the West.

JACK FROST has invested the major portion of recent earnings from song writing in patents controlled by his father.

CLARENCE JONES, the colored composer, declares he is working on some new ideas that will prove better sellers than "One Wonderful Night."

ELSIE MEYERSON is still composing popular ditties, though more of them find their way into vaudeville acts than are released under publishers' imprints.

JEROME H. REMICK'S Chicago office, spurred by last season's exceptional success, has started working on a fine batch of new numbers which the boys are determined to put over for solid hits.

WILL ROSSITER is still working hard on "Walkin' the Dog."

Song weeks—that is, a given week dedicated to a certain song—have become quite the vogue with music publishers lately. The surprising success of "Pretty Baby" has led J. H. Remick & Co. to call the week of Oct. 9 "Pretty Baby" week. Chicago Manager Harry Worthan has sent an appeal broadcast, asking orchestra leaders to use the number as an exit march during this week.

VAUDEVILLE IN CHICAGO NOT ACTIVE

MARKED SCARCITY OF NEW ACTS

Chicago vaudeville seems somewhat listless. The early season activity has worn off, and the established agencies are "resting on their oars," the receding tide of the strike scare finding them burdened with many eleventh-hour acts that cannot be placed readily. Big-time booking is chiefly repetition, as about seventy-five per cent. of the acts shown at the leading theatres were seen in previous years, though some of them have been induced to replace time-worn material.

The best show that played the Avenue Theatre in the past year was opened by Richard Wally and company, the past week, with his juggling act. Wally does impossible feats with the billiard balls, reminding one a great deal of "Kara." His is an ideal opening act.

Ray Snow was a big hit with his polite monologue. He was on too early and should have exchanged positions with Clark and McCullough.

Those Five Girls offered one of vaudeville's daintest offerings with their musical, singing and dancing specialties. The girls are all good looking and are fine performers, one of the girls being an exceptional artist.

Clark and McCullough, with their very rough comedy and parodies, pleased. Great Tilford and company, with his ventriloquial offering is a credit to small time. Why the big time, looking for novelties, overlooks this act is hard to understand. He makes a splendid appearance, besides possessing a fine singing voice.

McVicker's vaudeville bill is headlined by "All Aboard," a musical comedy of short length, featuring Jack Ellsworth & Bob Harmon, with six scenic changes. Fred Hildenbrand, the elongated comedian, is on the bill, and Moss & Fry present a black-faced act of sense and nonsense. The Manhattan Trio offer popular songs and the McDonald Trio are cyclists of skill. Fred Eckhoff & Anna Gordon present a comedy act, and the London Bell Ringers offer their novelty. The Four Whatt Girls are melodious and interesting.

Ray Samuels and James J. Corbett on same bill was reason for capacity audience Monday afternoon. Bill did not begin until two-thirty, probably because Donovan and Lee slated for spot two, disappointed.

Three Bobs, three men and exceptionally clever dog not mentioned in programme perform juggling stunts with clubs.

Conlin and Parks Trio, two boys and girl, got laughs with comedy piano stunts and singing eleven minutes in one.

Orville Harrold made splendid impression singing standard and popular numbers in high class style with rich tenor voice. Splendid reception.

James J. Corbett told same good gags he used when last seen here, but they all

CASPAR NATHAN,
Manager,
Telephone, Randolph 5423

went over splendidly. His footlight personality is superb.

Royal Bal-Alaka Band of weird Hessian string instruments, played by nine musicians under director's eye, made novel and interesting closing number.

Smith and Austin did so well with their comedy conglomeration that everybody wondered why they were put so close to opening as all their antics scored laughs. Their finish showing fake art and singing stunt, followed by xylophone playing also faked, was terrific. Young lady with youthful voice and new appearance assisted. Fifteen minutes filled with fun.

Harry Beresford, supported by boy and girl, has somewhat long drawn out sketch showing youthful romance's effect on old man. Nice scenery and good acting.

Raymond Samuels, Chicago's own product, sang herself into the hearts of the audience with inimitable character work.

News Briefs

COLLIN VARREY, an old-time actor, was taken to the Elgin State Asylum for the insane, last week. Worry, brought on by a succession of misfortunes, unbalanced his mind. His wife is in Chicago, penniless.

FRANK Q. DOYLE moved into a more pretentious suite, last week, as the rush of business of the many allied circuits made it impossible to transact everything in the space originally intended for J. C. Matthews, alone. Additional space adjoining was secured and Frank now has a suite almost as elaborate as the one he deserted on the lower floor in order to get near Matthews.

MICHIGAN AVENUE is now a regular movie centre. For a long time the public was indifferent to the many beautiful theatres, formerly legitimate houses, which had been converted to moving picture policies. But the managements secured so many exceptional features that their efforts have been rewarded, finally, by splendid patronage.

FRANCES McHENRY and her husband (who heads the Imperial Trio) have so arranged their bookings that they play the same dates simultaneously, although each has a separate and distinct act on a five act bill. It isn't often that married people in vaudeville can solve the problem of keeping together so easily, when they're engaged with different acts.

Frank A. P. Gazzolo is planning several editions of "The Katzenjammer Kids," now in the process of production—one for the International Circuit, the others for one-night stands. It will be a bright and breezy musical comedy.

Jones, Linick & Schaefer will move into their new Rialto theatre office early in December.

Camille D'Arcy, formerly a melodramatic star, frequently seen at Chicago's West-side theatres, but more recently identified with Essanay photoplays (as she withdrew from the regular stage since marrying Dr. Lorin Wilder) died last week from an infection caused by lake-water contamination—the theory being that she swallowed polluted water while swimming.

BURLESQUE

TANGO QUEENS GIVE INTERESTING SHOW AT THE OLYMPIC

Tom Coyne is featured with this production, and at the Olympic, New York, last week, lived up to his reputation for furnishing comedy. As Clancy, he proved an all round good fellow, always ready for a lark in "A Night at the Bath," and as Dougherty in "The Girl with the Golden Calf," with enough ginger thrown in to make it interesting to the large audiences.

Bob Spencer's character was a cross between Hebrew and Dutch, and he was a suitable "butt" for Clancy's pleasantries.

Frank Martin played the straight, in noisy manner, in keeping with the rest of the male cast. He also did an Italian and other characters, getting a number of encores for his "Garden in Italy" number.

Milton Frankford and Jack Cunningham filled in.

Grace Lewis was a buxom leading lady, long on voice and looks; Beatrice Lovera was an adventuress of the French type, and Dollie Wilson disported herself in manner becoming a soubrette, with swishing skirt, and anxious to display her form. Mabel Deckhard was roled as a cabaretist.

The chorus included Elinor Taylor, Flossie Davis, Beatrice York, Hazel Calvert, Lily Robson, Violet Robson, Minnie Coulburn, La Vina Harrison, Jill Edison, Virginia Thompson, Hattie Dean, Etta Rogers, Dot Ryan, Flo King, Mabel Frankford, Anna Jackson.

The comedy bits of note were the wireless telephone booth, wherein Tom Coyne was rocked energetically by his partner and irate customer; the names on the stockings of ladies, and a thin party on stilts.

The numbers included: "Nashville," by Miss Lovera; "To Get to New Orleans," by Dottie Wilson; "Galloping Horse," by Miss Lewis; "Sweetest Girl in Monterey," by Frank Martin; "Ragtime Trombone," by Miss Wilson; "The Army Blues," by Ethel Green; "You Can't Get Away from Me," "Land of Old Black Joe," "On the South Sea Isle," "Honest Injun," "Military Maids," "Piccolo," "Welcome to You Old Plantation Home," "Honolulu Blues," and "Love and Temptation," by Miss Lovera and Jack Cunningham.

The olio presented Frank Martin and Mlle. Frankford in a singing and piano act. Mr. Frankford's playing and dancing was especially well liked.

Jack Dempsey and Beatrice Lovera entertained, Miss Lovera appearing first in a richly spangled union suit, then in a ballet dress for a series of excellent toe dances, and finally in Scotch kilts for a jolly Highland fling. Mr. Dempsey acted eccentric bits, and did some acrobatic and novelty dancing.

The Spencer Trio, a lady and two men, talked, sang and comedied for an enjoyable spell.

Mlle. Devere, assisted by Frank Martin, did a dramatic pantomime, with the climax of having her pose in the nearly altogether, and the killing of the artist by her husband.

Rennie and Roxburgh are this week at the Coliseum, Portsmouth.

PRAISE FOR AL REEVES

Al Reeves was accorded great praise by the Hoboken papers during the engagement there last week of his Beauty Show. The Observer, speaking of him, and it said:

"Al Reeves' Beauty Show has long since attained a fame that is widespread, and in Hoboken he has a host of admirers who always foregather to give him a hearty welcome. It is sufficient to say that the show this year is bigger and better than last year's. There is a great deal of new business introduced, and some of the specialties are as fine as any at present showing at the high class vaudeville houses. It speaks volumes for this famous manager that he is able to get so many talented artists together each year, and the public have long since come to recognize this fact."

WRESTLING A HIT

"Spiegel's Revue" was an especially well liked attraction at the Miner's, Bronx, last week, according to local reports. Bill Mossey and Harry Crawford led the fun.

The wrestling matches on Friday nights are drawing big, as local talent in that line has been arranged for by Manager George Miner.

SUNDAY SHOWS AT WASHINGTON

WASHINGTON, Sept. 30.—Sunday openings now being in order, "Puss Puss" had two sell outs, Sept. 24. Business was good the entire week. Sunday performances were formerly given without shift of scenery or short skirts, but the show is presented under the new order.

CHICAGO OBJECTS SOME

Certain papers in Chicago have recently taken up the matter of a crusade, instituted by members of a religious society, against one of the American Wheel burlesque houses in that city, which has been catering to lady audiences. No action has been taken by the authorities, and steps are being taken by the circuit officers, investigating whether there was any just cause for complaint.

DALY'S NOT LEASED

Daly's Theatre is still being reported leased to this or that producer for burlesque, but nothing definite has been done by any of the men who are said to have closed for it.

Among the latter are Walter Rosenberg, but when asked about the matter, he said nothing had been done. In fact, despite the reports, it is doubtful if a license to give burlesque at Daly's could be obtained, for the reputation it has established in the past when giving that form of entertainment has made the city officials rather hesitant about letting anyone have it for that purpose again.

BURLESQUE GIRL MARRIES

Helen Bourie, a spry "pony" with Uncle Sam's Belles, married Jack Dribbs, the wrestler. They are spending their honeymoon with the show.

THE BIG SHOW

ONLY FAIR; COMEDY BELOW STANDARD

Fred Irwin's aggregation reached The Columbia, New York, on Monday in rather bad shape, one of the comedians having joined but recently.

Frank Stanley as the Hebrew comedian and Roy Gordon as the eccentric comedian, who are depended upon for the comedy element, seemed to feel awed by their New York appearance.

The first act was fairly well presented and the numbers went over, but towards the end of the burlesque the comedy weakened perceptibly, as put on by the two comedians, who appeared as girls in the Seminary.

George Gould, George Wang, Nat Nazarro and Jean Nazarro filled in the other roles.

Jean Leonard looked well in fights and led several numbers.

Virginia Irwin played the Seminary principal. The Sherlock girls worked well, especially in the "South Sea Isle" number which got several encores.

Queenie Happy, who also assists the Nazarro Trio served in several capacities and Patsy O'Brien was honored with a line in the cast.

"Love a Piano"; "Eyes"; "Not That Kind of a Girl"; "Sunshine of Your Smile"; "Lout of Kelly"; a cello, violin and piano trio and the "Dixieland" finale led by Little Nazarro were successful numbers.

"The Cadet March" and "Mississippi Days" and "Good Little Girl" were on in the burlesque.

The olio on Monday evening had the Sherlock Sisters in several catchy selections well sung and also contributed a nifty little dance.

The Reynolds Trio, two clever little girls and the man sang "Black Sheep," "Dangerous Girl" and did a comedy disappearing act.

Nat Nazarro and Co. are well known for their acrobatic act and presented their rapid work in the usual style, assisted by the lady. The little fellow in his hand balancing feat gained big applause, also the medium sized tumbler.

The costumes for the entire show were very striking, being original in design and in color scheme.

A novel opening was the appearance of the girl's heads through haystacks with the curtain raised slightly.

Several changes are scheduled for the bill at an early day.

CAMDEN FOR AMERICANS

The American Burlesque Circuit has arranged to open at Camden, N. J., on Oct. 9 with "The September Morning Glories." The shows will go from the Gaiety, Philadelphia, to Camden, three days; Trenton, N. J., three days; South Bethlehem, Pa.; Easton, Pa.; Wilkes-Barre, Pa., and the Star, Brooklyn.

Irene Metta has joined the "Hello Paris" Company in place of Beatrice Darling.

BURLESQUERS ENTERTAINED

ROCHESTER, N. Y., Sept. 30.—The week spent here was one of pleasure for Dan Coleman and Harry Hastings' Big Show, for the Bartenders Union, Local No. 171, entertained them at a banquet. Mr. Coleman was made an honorary member of the union. Later the members of Harry Hastings' Big Show celebrated Mr. and Mrs. Coleman's twelfth wedding anniversary and presented them with a silver loving cup.

BURLESQUERS WED

PHILADELPHIA, Sept. 30.—Charles Smith and Reba Dickinson, members of the Sightseers' burlesque show, appearing at the People's Theatre here, recently were married in the City Hall.

The ceremony was performed by Magistrate Pennock. The happy couple were given a big reception by their colleagues after the wedding.

NO MIDNIGHT SHOW

Billy Watson will not give a midnight show. If he sells out twice at the Star and Garter he is satisfied, and will rest instead of giving the third show.

GERARD IS HUNTING

Barney Gerard is on a hunting trip with Andy Gardner in the Adirondacks. He is in good health and will auto to Syracuse to see the "Follies"; then to Toronto to see "Some Show"; thence to Philadelphia to see the "Americans."

HAS BIG WEEK

Jack Singer's Show put in a very profitable week at Hurtig and Seamon's. Kelly, Hascall and TenBrooke are going fine.

THEATRICAL WORKERS PLAN CELEBRATION

Twenty-Fifth Anniversary of Brooklyn Lodge No. 30 Will Occur Next Sunday Evening at the Imperial Hall.

Theatrical workers of Brooklyn and vicinity, with their families and friends, will gather in greater numbers than the borough has ever seen before on Sunday evening next, Oct. 8, to celebrate the twenty-fifth anniversary of Brooklyn Lodge, No. 30, Theatrical Mechanical Association. The lodge is one of the largest and most prosperous of the more than 100 lodges of the T. M. A., and it is sparing no pains nor trouble to make its silver jubilee a notable affair. The celebration will be held at the Imperial, Fulton Street and Red Hook Lane.

Most of the managers of the Brooklyn theatres are members of the lodge and will be in attendance. The others have been specially invited, as have some Manhattan managers and agents. Invitations have been sent to the actors and actresses who have helped the lodge at its benefit performances, and delegations will attend from the New York, Newark, Jersey City, Paterson, Asbury Park and Philadelphia lodges. It is also hoped to have some of the grand officers present. Dinners and souvenirs have been provided for an attendance of 1,000.

PRODUCERS AND SINGERS!

10 Leading Song Successes of the Day

Hit No. 1 "AND THEY CALLED IT DIXIELAND"

RADFORD and WHITING

The "surest fire" song hit in the country

Hit No. 2 "UNDERNEATH THE STARS"

BROWN-SPENCER

The most popular song and Fox-trot of the year

Hit No. 3 "Down Honolulu Way"

DEMPESEY-BURKE-BURTNELL
That haunting melody you're hearing everywhere you go

Hit No. 4 "In Old Brazil"

A new song by Spencer and Brown and
a positive hit

Hit No. 5 "MEMORIES"

KAHN-VAN ALSTYNE-LITTLE
The ballad beautiful

Hit No. 6 "Come Back to Arizona"

BRYAN and PALEY
As popular as "The Sweetest Girl in Monterey"

Hit No. 7 "ON THE OLD DOMINION LINE"

BOTSFORD-HAVEZ

A great fast song by the writers of "Sailing Down the Chesapeake Bay"

Hit No. 8 "MAMMY'S LITTLE COAL BLACK ROSE"

WHITING and EGAN

A wonderful new song by the writers of "They Called It Dixieland"

Hit No. 9 "JUST A WORD of SYMPATHY"

KAHN-VAN ALSTYNE A brand new ballad, but one that we say will be another "Memories" and "When I Was a Dreamer"

Hit No. 10 "ON LAKE CHAMPLAIN"

BRYAN-GUMBLE

One of the most beautiful ballads we have ever published

The Big Song Hit in Two of the Biggest Musical Productions in America—from the House of "Remick"

"PRETTY BABY"

By KAHN-VAN ALSTYNE-JACKSON

"PASSING SHOW OF 1916"

"A WORLD OF PLEASURE"
RESTRICTED!

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October 7, 1916

VAUDEVILLE BILLS For Next Week

U. B. O. CIRCUIT NEW YORK CITY.

Colonial,
Bradley & Ardine
Kitamura Japs
Tempest & Sunshine
Geo. Kelly & Co.
Kurtis' Roosters

Royal.

Gibson & Guinan
Gonne & Alberts
Moore & Haager
Frank & Tobi
Monohula Sextette
Vanderbilt & Moore
Milo

Alhambra.

Frank Le Dent
Dugan & Raymond
Ponsello Sisters
Merian's Dogs
World Dancers
Jewell Powers & Co.
Camilla's Birds

Bushwick (Bkln.)

Maria Lo
"Prosperity"
Alexander Bros.
Claremont Bros.
"Age of Reason"
Phina & Pix
Gus Edwards & Co.
Devine & Williams
Vinton & Buster

Orpheum (Bkln.)

Lovenberg Sisters
Watson Sisters
Arthur Deagon
Dong Fong Gue & Haw
Gasmani Trio
Morton & Moore
Jas. J. Morton

ATLANTA, GA.

Forsyth.
Mrs. Thos. Whiffen
"Waltz Dream"
Walters & Walters
Saxo Sextette
Three Escardos

BOSTON.

Keith's.
Shattuck & Golden
Chas. L. Fletcher
Capt. Anson Act
Bolger Bros.
Louis Hardt
Joe Cook
Navassa Girls
Henry Lewis
Nellie V. Nichols

BIRMINGHAM, ALA.

Lyric.
First Half
Chas. Kellor
Stone & Hayes
Sammons & Douglas
Last Half
Chas. Kellor
Violet McMillan
Antrim & Vale

BUFFALO, N. Y.

Shea's.
Eva Taylor & Co.
R. Lamont's Cowboys
Chas. & Addie Wilkins
Houdini

BALTIMORE.

Maryland.
Grace La Rue
Parish & Peru
"Five of Clubs"
Looney Haskell
Brett Ascor Co.

CHARLESTON, S. C.

First Half
La Palmer & Co.
Laurie & Bronson
Jerome & Carlson
Last Half
The Norvelles
Chas. Mack & Co.

CHATTANOOGA.

Keith's.
Last Half
"The Octopus"
Marie Stoddard

CINCINNATI.

Keith's.
Harry B. Lester
Yates & Wheeler
Tallman
Comfort & King
Two Blondes
Adelaide & Hughes

CLEVELAND.

Keith's.
J. C. Nugent & Co.
Nat Goodwin

Adams & Murray
Elmore & Carlton
Rosenthal
"Vacuum Cleaners"

COLUMBUS, O.

Keith's.

Minnie Allen
Kerr & Weston
Valerie Berger & Co.
Meredith & Snosser
Stuart Barnes
Dunedin Duo

DAYTON, O.

Keith's.

Bob Albright
Dooley & Riegel
Mark Bros.
Jordan Trio
Edwin George
Keene & Mortimer

DETROIT.

Temple.

La Argentina
Herbert's Dogs
Schooler & Dickinson
Willie Solar
Smith & Austin
Gene Adair & Co.

ERIE, PA.

Colonial.

Peppino & Perry
Milt Collins
Keno, Keys & Melrose
"What Happened to R"
Frank Shields
Howard & Clark

GRAND RAPIDS.

Empress.

Harris & Marion
Blossom Seeley & Co.
Harry Beresford Co.
Bison City Four

HAMILTON, ONT.

Temple.

Dorothy Regal & Co.
Ketcham & Cheatem
Donald Roberts
Kane Bros.
The Crisps
Schrode & Mulvey

INDIANAPOLIS.

Grand.

"Forty Winks"
Yvette
Jan. Carson & Co.
Tegan & Geneva
Clark & Verdi
Pilcer & Douglas

JACKSONVILLE.

First Half

Emerson & Baldwin
Everett's Monkeys
Barbara & Grobs
Violinsky

KNOXVILLE, TENN.

Bijou.

First Half
Lorraine & Cameron
Musical Johnstons
Geo. N. Rosener

YOUNGSTOWN, O.

Keith's.

Nan Halperin
Cresay & Dayne
Hopkins Artell & Co.
Miraco Bros.
DePace Opera Co.
Weber & Diehl
Valentine & Bell

WASHINGTON.

Keith's.

Harry Gilfill
The DeMacs
Hallen & Fuller
Ben Deesey & Co.
Hull & Durkin
Ella Ryan & Co.

ORPHEUM CIRCUIT

CHICAGO.

Majestic.

Burley & Burley
Dancing LaVars
Hunting & Francis
Act Beautiful
Arthur Sullivan & Co.

NORFOLK, VA.

Colonial.

First Half
Clara Howard
Florette

NASHVILLE, TENN.

Princess.

Jasper
Violet McMillan
Antrim & Vale
Last Half

CALGARY, CAN.

Orpheum.

"Forest Fire"
Ward Bros.
Miller & Vincent
Kitaro Bros.
Joie Heather & Co.
McDevitt, Kelly & Lucy
Frisco

PROVIDENCE.

Keith's.

J. C. Nugent & Co.

Nat Goodwin

SHERMAN & UTRRY PILLERT & SCHAFIELD SAN FRANCISCO.

Orpheum.

Lunette Sisters
Fred V. Bowers & Co.
Walter Brown
Helene Davis
"Honor Thy Children"

ST. PAUL.

Orpheum.

Dan. P. Casey
Fred & Eva Mozart
Cooper & Smith
Brice & King
Cartmell & Harris
Oliver & Olp

DULUTH.

Orpheum.

Sarah Padden & Co.
Raymond & Caverly
Werner Amorus Troupe
Leipzig

PITTSBURGH.

Davis.

Mildred Macomber
The Ubars
Geo. Lyons

RICHMOND, VA.

Colonial.

First Half
Jones & Sylvester
Clara Howard
Florette

ROCHESTER, N. Y.

Temple.

Frank Crumit
Three Blans
Harry Fern & Co.
Lew Dockstader
Olympic Trio
Toney & Norman

SAVANNAH, GA.

First Half

Musical Johnstons
Lorraine & Cameron
Geo. N. Rosener

TOLEDO, O.

Keith's.

Palfrey, Hall & Brown
Valmont & Reynan
Noel Travers & Co.
"Those Five Girls"
Tower & Darrell
Chuck Haas
Hoey & Lee
Three Bobs
Haager & Goodwin

TORONTO, CAN.

Shea's.

Nan Halperin
Cresay & Dayne
Hopkins Artell & Co.
Miraco Bros.
DePace Opera Co.
Weber & Diehl
Valentine & Bell

MINNEAPOLIS.

Orpheum.

"Dancing Girl"
Mullen & Coogan
Jim & Betty Morgan
Wilfred Clarke & Co.
Svengali

MILWAUKEE.

Orpheum.

Eddie Leonard & Co.
Bonita & Lew Hearn
Russell & Ward Co.
Ames & Winthrop
Bert Melrose
Bert Gladiators

MEMPHIS.

Orpheum.

Vinie Daly
Sinfonia Rah & Co.
Snyder & May
Frank Gaby & Co.
Kenne & Williams
"Day at Ocean Beach"
"What Molly Knew"
Thos. Potter Dunne
Delessio

NEW ORLEANS.

Orpheum.

Theo. Kosloff & Co.
Lydia Barry
Elsie Williams & Co.
Stan Stanley Trio
Trovato

OMAHA.

Orpheum.

Low Madden & Co.
"Petticoats"
Sylvia Loyal & Co.
O. A. Paradoska
Gomes Trio

OAKLAND.

Orpheum.

Baker Sisters
Allen & Howard
Jacques Pintrel
Webb & Burns
Demarest & Collette

PORTLAND, ORE.

Orpheum.

Chip & Marble
Orth & Dooley
Claire Vincent & Co.
Alexander MacFayden
Nederveld's Baboons

"Her Honor, the Mayor"
Al Wohlmann & Co.
Theodore Trio

Orpheum.

Last Half
Dale & Boyle
Daniels & Walters
Frosini
Vesse Farrell & Co.
Wilson Bros.

Lincoln Square.

First Half

Gardner's Maniacs
Three Dolce Sisters
Gray & Graham
Chiabhol & Breen
American Comedy Four
Jack Barnett

Last Half

Hearn & Rutter
Winchester & Clare
Stevens & Brunelle
Owen McGivney
Steiner Trio

SEATTLE.

Orpheum.

Morton & Glass
Scotch Lads & Lassies
Williams & Wolfs
Marshall Montgomery
Britt Wood

Laura Nelson Hall

Francis & Kennedy

ST. LOUIS.

Columbia.

Louis Dresser
Lew Dockstader
Lillian Kingsbury & Co.
Primrose Four
Milton & DeLong Sra.
Harry Clarke

Howard's Ponies

SALT LAKE CITY.

Orpheum.

Mrs. Langtry
The Sharrocks
Lydell & Higgins
Dancing Kennedys
Joseph Newman
Parkes & Conway
"The Bride Shop"
DeWitt, Burns & Tor
Maud Lambert

Rouleau

Howard's Ponies

Orpheum.

Rouleau & Lutz
Archer & Belford
Burke & Harris
Murphy & Klein
Jas. & Bonnie Thornton
Jack Barnett

Dunbar, Banvard & D.

Orpheum.

The Hawkins
Reed & Wright
Broughton & Turner
Owen McGivney
Corcoran & Mack
Phillip Four

Last Half

Edgar Berger & Co.
Herbert & Dennis
Long & Ward
Phumphieds

Henry Frey

NEW ROCHELLE.

Lee's.

First Half
Holden & Graham
Curry & Graham
Chinese Entertainers

Last Half

Norton & Noble
Dave Thurby
Juliet Wood & Co.

PROVIDENCE.

Emery.

First Half
Harry & A. Turpin
Sally Family
Jack Symonds

Last Half

Harold Selman & Co.
Annie Kent
Wolgas & Girile

TORONTO, CAN.

Yonge Street.

Tojetti & Bennett
"Office Girls"
Gray & Kinkie
Fred C. Hagan & Co.
Armstrong & Ford
Hanlon, Dean & Hanlon

PANTAGES'

CIRCUIT

CALGARY, CAN.

Pantages'.

Resista
Primrose Minstrels
Gilroy, Haynes & Mont.
Leo & Mac Jackson
Weber & Elliott

DENVER, COLO.

Pantages'.

"Midnight Follies"
Four Haley Sisters
Wm. De Hollis & Co.
Geo. N. Brown & Co.
Silber & North

EDMONTON, CAN.

Pantages'.

"Mr. Inquisitive"
Three Keatons
Isetta
Rucker & Winifred
Burke & Broderick

"Her Honor, the Mayor"
Al Wohlmann & Co.
Theodore Trio

Orpheum.

Last Half
Dale & Boyle
Daniels & Walters
Frosini
Vesse Farrell & Co.
Wilson Bros.

Lincoln Square.

First Half

Gardner's Maniacs
Three Dolce Sisters
Gray & Graham
Chiabhol & Breen
American Comedy Four
Jack Barnett

Last Half

Hearn & Rutter
Winchester & Clare
Stevens & Brunelle
Owen McGivney
Steiner Trio

SE. ST. LOUIS.

National.

First Half
Edgar Berger & Co.
Daniels & Walters
"Vice Versa"
Dave Thunders

Sennett's Entertainers

Last Half

Louis Dresser
Lew Dockstader
Lillian Kingsbury & Co.
Primrose Four
Milton & DeLong Sra.
Harry Clarke

The Meyakos

PHILADELPHIA
BROAD & CHERRY

THE
COUNTRY'S
BIGGEST NOVELTY
SONG HIT

**THERE'S A
LITTLE BIT
OF BAD IN
EVERY GOOD
LITTLE
GIRL**

A SENSATIONAL KNOCKOUT
BY
GRANT CLARKE
AND
FRED FISCHER

SAN FRANCISCO

PANTAGES BLDG.

ST. LOUIS
7TH & OLIVE ST.

THE
SUPREME
BALLAD HIT
OF THE SEASON

**IRELAND
MUST BE
HEAVEN
FOR MY
MOTHER CAME
FROM THERE**

LYRIC BY
JOE McCARTHY and
HOWARD JOHNSON
MUSIC BY
FRED FISCHER

4

**REAL
HITS**

THE MOST SUNG
SONG IN AMERICA

**YOU'RE A
DOGGONE
DANGEROUS
GIRL**

BY
GRANT CLARKE
AND
JIMMIE MONACO

A NEW
NOVEL SONG
WITH THE PUNCH

**THE
SWEETEST
MELODY
OF
ALL**

BY
GRANT CLARKE
AND
JIMMIE MONACO

LEO. FEIST, INC.
135 W. 44TH STREET
NEW YORK CITY

BOSTON
181 TREMONT ST.

CHICAGO
G.O.H. BUILDING

FOREIGN NEWS

LONDON AT A GLANCE

LONDON, Eng., Sept. 28.

Latest reports from Marie Lloyd are to the effect that she is slowly recovering from the nervous breakdown she suffered three weeks ago while playing the Palladium. She only appeared one day, Monday, not two as some reports had it. On Tuesday she was too ill to play and was taken to her home at Golder's Green the following Thursday, where she has since remained. Her condition is such that only her relatives and intimate friends are allowed to see her.

Arthur Roberts has joined the cast of "Look Who's Here" at the London Opera House.

In spite of the war it does seem as though the usual number of theatres were open. The following is the list of current shows at the various houses: Adelphi, "High Jinks"; Ambassador's, "Pell Mell"; Apollo, "Hobson's Choice"; Belham Hippodrome, "The Whip"; Brixton, "Within the Law"; Criterion, "A Little Bit of Fluff"; Croydon Hippodrome, "My Lady Frayle"; Dalston, "Eliza Comes to Stay"; Daly's, "The Happy Day"; Duke of York's, "Daddy Long Legs"; Elephant and Castle, "A Factory Girl's Honour"; Garrick, "The Girl from Ciro's"; Globe, "Peg o' My Heart"; Hammersmith Kings, "Annie Laurie"; His Majestys, "Chu-Chin-Chow"; Kennington, "The Fatal Wedding"; London Opera House, "Look Who's Here"; Lyceum, "Woman and Wine"; Lyric, "Romance"; New, "Her Husband's Wife"; Playhouse, "The Misleading Lady"; Prince of Wales, "Mr. Manhattan"; Prince's, "Broadway Jones"; Queen's, "Potash and Perlmutter in Society"; Savoy, "The Professor's Love Story"; Shaftesbury, "The Light Blues"; Strand, "The Rotters"; Stratford Borough, "The Only Girl"; Stratford Royal, "The Girl Who Went Straight"; Vaudeville, "Some"; Wimbledon, "Dorothy"; Woolwich Artillery, "To-Night's the Night"; Woolwich Royal, "The Still Alarm"; Wyndham's, "The Old Country."

Of the above, eleven are of American making and one, "Hobson's Choice," although written here, was first presented in the United States because no English manager thought it worthy of a production. Now, any one of them would be glad to have it.

R. G. Knowles is successfully introducing the American song "There's a Little Bit of Bad in Every Good Little Girl."

Those two American eccentric dancers, Daly and Healey, were on the bill at a recent performance at Geo. Betser's Enfield Pavilion for the entertainment of wounded soldiers.

The Gothams opened at the Granville, Walham Green, on Sept. 25.

A variety performance was given Sept. 21 at St. Dunstan's Hospital, Regent's Park, for the benefit of the Blinded Heroes Fund.

The Mayfair Agency has opened special concert and variety departments at its offices, 43 Dover street, Piccadilly, W.

The cast of "The Best of Luck" at Drury Lane numbers thirty-three principals and a great number of extras. Among the well-known players are: Madge Titherage, Miss Fortescue, Edith Broad, Olga Lindo, Renée Mayer, Maud Hobson, Violet Blyth-Pratt, Langhorne Burton, E. M. Hallard, John Campbell, John Ekins, James Leverett, Fred Knight and Robert Hale.

It is announced that New York is to see "The Love Thief," under the management of the Shuberts.

"We Are King," familiar to theatre-goers in the States as a Walker Whiteside production, is to be given a London presentation in November.

Next Monday night Alfred Butt will present "The Clock Goes 'Round" at the Globe. This week it is being given in the provinces. In the cast are Joseph Coyne, Lennox Pawle, Ruth Mackay, Mary Glynne and other well known players.

Charles Hawtrey is back in town.

P. Champlin-Smith, Charles Hawtrey's manager, who was granted a two months' exemption by the Wandsworth Tribunal, is due to go with the colors on October 2.

Wm. Armstrong, after a two-years' engagement at the Liverpool Repertory Theatre, has been engaged by the Birmingham Repertory Co.

The recent saving by Claude Edwards of the life of a lady member of Maggie Morton's Co. should bring him praise, as Mr. Edwards suffers from an injury to his right foot which the examining board considered serious enough to exempt him from service.

The Bath Players report good business since their opening three weeks since at the Palace, Redditch.

"Hobson's Choice" has passed its century mark at the Apollo, while "Mr. Manhattan" registered its two hundredth performance at the Prince of Wales two weeks ago.

We extend our hearty congratulations to Henry Arthur Jones who, on September 20 celebrated the sixty-fifth anniversary of his birth.

Will Penman's Four Nibs are at the Picturedrome, Newark-on-Trent, this week and play the Empire, Mansfield, next week.

Beatie and Bobs are in their second and last week at the Palladium.

Silbon's Cats are on this week's bill at the Electric Theatre, Boston.

Bert Errol is at the Regent, Salford, this week.

The Gaskells are this week in Oldham.

Chester and Dotridge are playing the Empire, Barnsley.

The Kavanaghs are this week in Plymouth.

Norman Field is pleasing the audiences at the Tower, Morecombe, this week, with his "Frocks, Frills and Music."

The Bradshaws are this week at the Hippodrome, Airdrie.

Connie Browning is on the bill at the Grand, Bolton, this week.

The four Chandons are this week at the Palace, Harwich.

Savonne, the boy magician, is mystifying the audiences this week at the Cinema, Cinderford.

"Frills and Fancies," this week at the Hippodrome, Balham, next week plays the Hippodrome, Willesden.

The Mafuziang Manchu Troupe is playing the Empire, Holborn, this week.

Vona Clifford, at the Grand, Evesham, this week, will play the Surrey next week.

There was a special meeting of the Variety Artists' Benevolent Fund and Institution at the Trocadero on September 26 at noon. Frank Allen presided.

The New Theatre at Oxford has reopened.

The Punch Trio will introduce their new comedy cycling act October 23 at the Empire, Finsbury Park.

Carl Hertz will bring his Indian Rope Trick to London for an early presentation.

The Roseville Empire, Dartmouth, which has been closed for interior decorations, will reopen October 2 with high class vaudeville and pictures, under the management of Will Hitt, who owns the house.

The Four Black Diamonds are playing a month's engagement in Paris. Two weeks at the Alhambra and two at the Olympia.

Stage manager Jim Beswick, of the Blackpool Palace, has joined the colors.

Flora and Alberta are booked for the Macnaughton Circuit and open shortly at the Palace, Halifax.

Chirgwin, "the White Eyed Kaffir," is back in London after a few weeks on Burgh Island, Bigbury-on-Sea, South Devon.

Harry Balcon, the harmonious blacksmith, is this week at the Palace, Llanelli.

LONDON WANTS "FOLLIES"

LONDON, Oct. 2.—Report has it that Albert De Courville is negotiating with Florenz Ziegfeld, Jr., to bring the entire production of "The Follies" to London.

Mr. De Courville refused to affirm or deny the report when questioned, but looked very wise. It is the opinion here that "The Follies" would be a big hit with Londoners.

AMERICAN SHOWS GAINING FAVOR

LONDON, Oct. 1.—There is no question of the growing tendency of our public in favor of American shows. We have twelve with us now, and they are all accounted hits.

CANCELS AMERICAN TOUR

LONDON, Oct. 1.—Arthur Roberts has been secured by Oswald Stoll for "Look Who's Here." In order to accept the engagement he was obliged to cancel an American tour on the U. B. O. Time.

MURIEL WINDOW RETURNING

LONDON, Sept. 28.—Muriel Window has sailed for New York. She and her husband, Robert Emmet Keane, have been here since early Summer. Mr. Keane will remain here. Miss Window is obliged to return to fill engagements.

PARISIAN PLAYS COMING

PARIS, France, Oct. 2.—Carrie V. King, who, under the name of Carrie Seivie, was for a number of years Paris correspondent for a New York daily, sails this week from Bordeaux with the plays formerly done at the Grand Guignol.

The American rights of these plays have been obtained for a new playhouse to be established in New York.

LINA CAVALIERI RETURNING

BORDEAUX, Sept. 30.—Mme. Lina Cavalieri sailed from here today to join her husband, Lucien Muratore, in America.

BERNHARDT SAILS

PARIS, Oct. 1.—Sarah Bernhardt sailed yesterday from Bordeaux for New York, for her American tour under Wm. F. Connor's direction.

FRENCH COMPOSER SAILS

PARIS, Oct. 1.—Eugene d'Harcourt, a French composer and musician, sailed for New York yesterday. He will produce "Mors et Vita" at the Metropolitan Opera House on Nov. 14. This will be its first production in New York, although it was given in Brooklyn thirty years ago.

John Cecil having closed his tour in "The Parish Pump" has returned to the Gaiety, Manchester, for the Fall season.

R. D'Oyly Carte, proprietor of the D'Oyly Carte Opera Co., has been granted a four months' exemption by the Westminster Tribunal.

Kenneth Douglas and C. E. Cobb have each been granted a four months' exemption, conditional upon joining a V. T. C.

Happy Atwood promises to bring his "The Pearl of the Orient" to London shortly.

VAUDEVILLE BILLS For Next Week

GREAT FALLS.**Pantages'.**

(Oct. 10-11)

O'Neal & Walmsley

Periera Sextette

Harry Hines

Adonis & Dog

Valerie Sisters

KANSAS CITY, MO.**Empress.**

Will Morris

Florence Rayfield

Dickenson & Deagon

'The Elopers'

Lazar & Dale

Davett & Duvall

LOS ANGELES.**Pantages'.**

'Night In The Park'

Kimberly & Arbord

Harry Coleman

Melody Six

Karl Emmy's Pets

Stanley & Farrell

MOLINE, ILL.**Family.**

First Half

Bell & Eve

Frank & Rose Mack

Stoddard & Halnes

Reed & Hudson

Military Elephants

Last Half

Helen Rice & Co.

Dreano & Goodwin

Mabel Harper & Co.

Two to fill

OGDEN, U.**Pantages'.**

'Brides of the Desert'

Cameron & O'Connor

Ed Blondell & Co.

Models DeLuise

Greene & Parker

Alex. & Maud Ryan

OAKLAND, CAL.**Pantages'.**

Pitnikoff Rose Ballet

Lucier Trio

Beaumont & Arnold

Garcinetti Bros.

Holmes & Wells

Clark's Hawaiians

PORTRLAND, ORE.**Pantages'.**

Henrietta DeSerris

Benny & Hazel Mann

Slatko's Rollickers

Latoka

Edna Aug

SAN DIEGO, CAL.**Pantages'.**

Von Cello

Maley & Woods

George Morton

Norton & Earl

Alice Hamilton

'That's My Horse'

L. Anderson Players

SALT LAKE, CITY.**Pantages'.**

Six Kirksmith sisters

Divorce Question'

Freeman & Dunham

Brooks & Bowen

Black & White

SEATTLE.**Pantages'.**

'A Nut Sundae'

Three Mori Bros.

Clifford & Mack

Valentine Vox

Sherman, Van & Hyman

SPOKANE, WASH.**Pantages'.**

'Oh, The Women'

James Grady & Co.

Ollie & Johnnie Vanis

Jue Quong Tai

Warren & Templeton

SAN FRANCISCO.**Pantages'.**

'Society Buds'

Welch, Nealey & Mont.

Creole Ragtime Band

Claudia Coleman

Kartell

TACOMA, WASH.**Pantages'.**

Wills Gilbert & Co.

Gaylord & Lancton

Eva Shirley

Keno & Green

Long Tack Sam

VANCOUVER, CAN.**Pantages'.**

Chinko

Ward & Faye

Minnie Kaufman

Four Renees
Herbert Lloyd & Co.
Neal Abel**VICTORIA, CAN.**
Pantages'.Rigolette Bros.
Great Lester
Crawford & Broderick
Three Bartos
Nestor & Sweethearts
Dooley & Nelson**WINNIPEG, CAN.**
Pantages'.The Bell Ringers
Olive Briscoe
Betting Bettys
Smith & Kaufman
Sighee's Dogs**INT. CIRCUIT**
AUSTIN, TEX.(Oct. 9-10)
The LarnedsBert & Betty Wheeler
Norcross & Co.
Kenny & Nobody
New Producer
Adler & Arline
La Graciosa**DALLAS, TEX.**
Majestic.Heras & Preston
Fred & Adele Astaire
Eddie Carr & Co.
Lillian Herlein
Victor Morley & Co.
Willing, Bentley & W.
3 Stewart Sisters**FT. WORTH, TEX.**

Byers

First Half
Milch & Martin
Chauncey Monroe & Co.
Pearl Bros. & Burns
'Statues'Last Half
Chabot & Dixon
Swiss Song Birds
Kane & Herman
Mosher, Hayes & Mosher**Majestic.**(Oct. 11-14)
Flying Russells
Joyce, West & Senna
James Thompson
Helen Lackaye & Co.
Adair & Adelphi
Ruby Cavelle & Co.**GALVESTON, TEX.**

G. O. H.

(Oct. 8-9)

Tuscano Brothers
Elkins, Fay & Elkins
Five Antwerp Girls
Benses & Baird
Honner Miles & Co.
Whiting & Burt
Rice, Sully & Scott**HOUSTON, TEX.****Majestic.**First Half
Claire & Atwood
Wm. EbbsLast Half
Baron's Horses
Holden & Harron

Sam Liebert & Co.

Ray & Gordon Dooley

Bruce & Coyne

PIAZZA.First Half
Byron & Duval
Carson & Willard
Ed & Lottie FordLast Half
Savannah & Georgia

Kennedy & Burt

(Two To Fill)

HARTFORD, CONN.**Palace:**First Half
Asaki & Co.
Ward & Wilson

Julia Ring & Co.

Gold, Lawrence, Howard

'Whirl of Song & D.'

Last Half
Vivian & Arsenian

Fisher & Rockaway

Dorothy Regal & Co.

Mumford & Thomson

Hall's Minstrels

Pinkie

Last Half
Hooper & Borkholder

Lewis Harrington & Co.

Sid Lewis

Welsh Minstrels

(To Fill)

ST. JOSEPH, MO.**Crystal.**First Half
Virgil & LeBlanche

Bud & Nellie Heim

Gordon Bros. & Kangaro

Majestic Four

Last Half
'The Tamer'

Jas. McDonald & Co.

Georgalis Trio

Willie Brothers

SAN ANTONIO, TEX.**Majestic.**Last Half
Tuscano Brothers
Elkins, Fay & Elkins
Five Antwerp Girls
Benses & Baird
Honner Miles & Co.
Whiting & Burt
Rice, Sully & Scott**TOPEKA, KAN.****Novelty.**First Half
Emilie Willie & Co.
Flo & Allie Walters
Hal Stephens
Three MelvinsLast Half
Virgil & LeBlanche

Bud & Nellie Heim

Gordon Bros. & Kangaro

Majestic Four

FT. WORTH, TEX.**Byers.**First Half
Milch & Martin
Chauncey Monroe & Co.
Pearl Bros. & Burns
'Statues'Last Half
Chabot & Dixon

Swiss Song Birds

Kane & Herman

Mosher, Hayes & Mosher

WICHITA, KAN.**Princess.**First Half
Rio & Norman
Harris & Nagle
Evans Lloyd & Co.
Victoria FourLast Half
Belle Monte Sisters

Dancing Mars

Permaine

Roth & Roberts

Prellies Circus

POLI CIRCUIT**BRIDGEPORT, CONN.****Poli's.**First Half
Flying Russells
Joyce, West & Senna
James Thompson
Helen Lackaye & Co.
Adair & Adelphi
Ruby Cavelle & Co.**GALVESTON, TEX.****Plaza.**First Half
Byron & Duval
Carson & Willard
Ed & Lottie FordLast Half
Savannah & Georgia

Kennedy & Burt

(Two To Fill)

HARTFORD, CONN.**Palace:**First Half
Asaki & Co.
Ward & WilsonLast Half
St. Julianas

Inspirato Violinæ

Morton & Roser

Beatrice McKenzie

Van Atta & Greenhorn

NEW HAVEN, CONN.**Poli's.**First Half
Holden & Harron
Clem Bevan & Co.
Bruce & CoyneLast Half
St. Julianas

Elliot & McGreevy

Lyric Comedy Four

Ganson & Lenze

Bijou.First Half
Barnon's Horses

Hooper & Burkholder

Lewis Harrington & Co.

Arthur Lipson

(To Fill)

ABERDEEN, S. D.**Bijou.**First Half
Barnon's Horses

Hooper & Burkholder

Lewis Harrington & Co.

Arthur Lipson

(To Fill)

MACON, GA.**Macon.**First Half
The Newmans

Clifford & Wills

Nichols Sisters

Happy Jack Gardner

(One to Fill)

DUBUQUE, IA.**Dubuque.**First Half
The Kellogs

Morton Bros.

(Two to Fill)

CIRCUS CARNIVALS PARKS

ANOTHER CIRCUS PLANS TO TOUR CUBA THIS SEASON

Interest Centered in Rumor of Amusement Venture of Justo O'Hallorans. Outfit Purchased in Chicago Backs Up Report. Show to Open About Nov. 15

CHICAGO, Sept. 30.—Much interest is being evidenced here by circus and carnival people in the reported organization of a circus to make a tour of Cuba.

Justo O'Hallorans is the reported organizer. Mr. O'Hallorans, who is a Cuban by birth, knows the island well enough to assure himself of a profitable season. He is said to be alone in the enterprise, and when launched, the circus will be billed as the O'Hallorans Circo.

The circus will carry ten acts. Among those which have been decided upon are the Five Florimonds, a wire act; Mirano

Brothers, perch act; Panuelito, clowning and dancing; Sugranes, juggler and equestrian director, and Nelssin, acrobat.

Mr. O'Hallorans has been in Chicago for the past week, purchasing tents, chairs and all necessary circus paraphernalia. He will return to Cuba shortly to whip the show into shape.

If Mr. O'Hallorans plans materialize and he feels very confident of the success of his venture—the show will open in Havana about Nov. 15 and run for about five months.

PLAN WINTER CARNIVAL

ST. PAUL, Oct. 2.—Jan. 27 to Feb. 3 have been chosen as the dates of the annual Northwest Outdoor Sports Carnival, to be held in this city.

During this cold season festival thousands of men, women and children will parade the frozen streets in formal marching lines, and many outdoor exercises will be indulged in.

TOWN WANTS CARNIVAL

NORTH GIRARD, Pa., Oct. 2.—A committee which recently canvassed the merchants here to determine whether or not they were in favor of holding a carnival and Old Home Week, reported the results of their canvas in the affirmative.

A meeting of the business men and merchants is soon to be held at which the matter will be discussed. Mr. Todd, a theatrical man, is interested in the movement.

WILL HOLD ANOTHER FAIR

CLARKSVILLE, Tenn., Oct. 2.—At a meeting of the Farmers' Institute here it was decided to hold an agricultural fair in this city on Oct. 8-10, inclusive. The last fair held in this county was during August, at Dunbar's Cave, near here.

FAIR DATE CHANGED

GRATZ, Pa., Oct. 2.—The Gratz Fair Association, of this city, which was to have held its fair Sept. 19-22, has changed the dates to Oct. 10-13.

\$5,000 GIVEN FOR CARNIVAL

SAN FRANCISCO, Oct. 2.—Five thousand dollars has been subscribed by local merchants for San Francisco's illumination carnival, to be held Wednesday and Thursday, in conjunction with Home Coming Week. The general committee in charge of the festival announces that \$20,000 is needed.

GOLDEN SIGNS CONTRACT

"Duke" M. B. Golden for the past four years special agent of the Rutherford Greater Shows, has signed again with the Polack Bros. to act as general agent of the Rutherford Greater Shows for the next two years.

A Group of Gollmar Bros. Show Folk



Sitting, left to right—Hook Cross, Gus (Dude) Lind, Earl (Red) Shipley, Tom Auman, African Slim, Chas. Fisher, Major Bugs, Frank Ardell, Harry Wertz, Doc Stoddard, Wm. Hewitt, Chas. (Buck) Leahy, Al Deam, Toby Tyler, Dewey Campbell, Toy Wallace.

Standing, left to right—Doc Slack, Sasaki, Al La Fleur, Georgia McGee, Margette Jackson, Edith Fisher, Myra Huyth, Lillian Lind, Art Lind, Elizabeth Rooney, Bill Loos, Minnie Hogdin, Chas. Rooney, Emma Loos, Buck Gebhard, Billy Reid, Bobby Fisher.

GEORGIA FAIR PROGRESSING

MACON, Ga., Oct. 3.—The improvements on Central City Park property in preparation of opening of the Georgia State Fair, on Nov. 2, are progressing. The foundation for the new building in which the automobile exhibit is to be placed has already been laid, and work has been started on the building proper.

LITTLE GIANT SHOWS CLOSE

WEST DULUTH, Minn., Sept. 30.—Frank D. Corey, manager of the Little Giant Shows, closes the season of the show here to-day. The show will have one week to overhaul and get ready for the Big Moose Indoor doings to be held in the Auditorium, at Duluth, Oct. 8-21.

BUCKEYE LAKE PARK CLOSES

BUCKEYE LAKE, Oct. 2.—The regular season at Buckeye Lake Park closed yesterday with special amusements. A big crowd was there to dance the season out.

ACTS BOOKED FOR TEXAS FAIR

DALLAS, Tex., Oct. 3.—Many amusement acts have been booked for the State Fair of Texas, to be held here Oct. 14-29, inclusive. Among them are: Randon Trio, Ewain-Ostman Trio, A. F. Thaviu's Band, Jnas Troupe, the Bimbos, Four Casters, the Cornellas, Major Bennett, Ishikawa Japs, De Carno, the Casting Lamys, the Toozoonin Araba Acrobats, Staley, Birbeck and Company, French and Eis, Gruber's animals, the Boganny Troupe, Blake's Comedy Circus, Holland and Dockrill Troupe, Seabert Sisters, two graceful cyclists; the Wilhat Troupe, Le Roy and Paul, the Naesses, Burns, Brown and Burns, and the Fisher Sisters.

CIRCUS MAN DEAD

DECATUR, Ill., Sept. 28.—Charles Wiggin, aged forty years, a laborer traveling with the Ringling Circus, was found dead in his berth in the sleeper when a train arrived in Decatur.

CARNIVAL GOODS MEN TAKE NOTICE!

U. S. Vice Consul Says Here Is Chance to Make Money. Colombia Offers Market for Carnival Goods.

Manufacturers of carnival paraphernalia would do well to follow the suggestion of United States Vice Consul Claude E. Guyant, Barranquilla, Colombia, published in Commerce Reports, issued by the United States Government.

According to the report every year the city of Barranquilla has a carnival that is the principal event in the city's public and social life. The holidays commence Jan. 20 (San Sebastian's Day), and each Thursday, Saturday and Sunday from that date up to the three day's carnival in March is declared a feast day. During the carnival itself masks are worn and all kinds of carnival goods—confetti, serpentines, paper hats, balloons, etc.—are extensively used.

Local merchants will soon begin stocking up for next year's celebration, and American manufacturers of this class of goods would do well to send catalogues, samples and prices to the Barranquilla firms that handle these wares, says Mr. Guyant.

[Their names may be obtained from the Bureau of Foreign and Domestic Commerce or its district and co-operative offices by referring to file No. 80209.]

CLYDE IN NEW YORK

John T. Clyde, owner of the "World at Home" shows, was in town last week. His shows are now playing the fairs and are enjoying the most prosperous season since taking to the road several years ago.

Mr. Clyde stopped at the Elks' club-house and was kept very busy with visitors. He also booked several new features for his company.

PARK IN HANDS OF RECEIVER

BUFFALO, N. Y., Sept. 30.—On account of an alleged dispute about the management of the business between Maurice Unger and John T. Sherlock, who have been operating Carnival Court, Justice Wheeler, in a special term of court, last week, appointed Charles F. Murphy receiver of the partnership operating the park.

WORK STARTED ON LAUREL FAIR

LAUREL, Miss., Oct. 3.—Work is well under way for the coming fair to be held in this city Oct. 10-15. There will be a new grand stand with a seating capacity of one thousand. Glen Fleming is manager of the fair.

FRED DE KOR, AVIATOR, HURT

BETHANY, Mo., Sept. 30.—Fred De Kor, exhibition aviator, met with an accident recently while making a flight at the Harrison County Fair, when he lost control of his biplane and fell about one hundred feet, landing atop the grand stand. His injuries consisted of a broken leg and arm, severe cuts and bruises about his head and body, and probably internal injuries.

THE WORLD AT HOME SHOWS

Now closing a season of phenomenal artistic and financial success, due to merit and clean methods, presents compliments and good wishes to the entire show world and the old reliable organ, The New York Clipper.

JAMES T. CLYDE
Owner and Director

Home Office
GRAND PACIFIC HOTEL
CHICAGO

Winter Quarters
STREATOR
ILL.

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday.

Anglin, Margaret (Chas. Frohman, Inc., mgrs.)—Empire, New York, indef. Abarbanell, Lina (John Cort, mgr.)—Casino, New York, indef. Arliss, Geo. (Klaw & Erlanger & Geo. C. Tyler, mgrs.)—Criterion, New York, indef. Adams, Maude (Chas. Frohman, Inc., mgrs.)—Lebanon, Pa., 4; Altoona, 5; Johnstown, 6; Wheeling, W. Va., 7; E. Liverpool, O., 9; Youngstown, 10; New Castle, Pa., 11; Canton, O., 12; Zanesville, 13; Parkersburg, W. Va., 14. Abors Opera Co.—National, Washington, 2-7. "Arms and the Girl" (Wm. Harris Jr., mgr.)—Fulton, New York, indef. Boston National Opera Co.—Indianapolis, 2-7. "Boomerang, The" (David Belasco, mgr.)—Belasco, New York, indef. "Bridal Night, His" (A. H. Woods, mgr.)—Republic, New York, indef. "Big Show, The" (Chas. B. Dillingham, mgr.)—Hipp., New York, indef. "Back Fire" (Walter N. Lawrence, mgr.)—Thirty-ninth Street, New York, 2, indef. "Blue Paradise, The" (The Shuberts, mgrs.)—Chicago, Chicago, indef. "Blue Envelope, The"—Hartford, Conn., 5-7. Collier, Wm. (H. H. Frazee, mgr.)—Long-acre, New York, indef. "Cheating Cheaters" (A. H. Woods, mgr.)—Eltinge, New York, indef. "Cohan Revue of 1916" (Cohan & Harris, mgrs.)—Oakland, Cal., 2-7. "Canary Cottage" (Oliver Morosco, mgr.)—Oakland, Cal., 2-7. "Common Clay," with John Mason (A. H. Woods, mgr.)—Olympic, Chicago, indef. "Common Clay," with Jane Cowl (A. H. Woods, mgr.)—Providence, 2-7; Shubert, Bklyn., 9-14. "Cinderella Man, The" (Oliver Morosco, mgr.)—Belasco, Washington, 2-7. Dixey, Henry E. (Helen Tyler, mgr.)—Shubert, New York, indef. Ditzchstein, Leo (Cohan & Harris, mgrs.)—Grand, Chicago, 1, indef. Diaghilev's Ballet Russe—Manhattan O. H., New York, 9, indef. Eltinge, Julian (A. H. Woods, mgr.)—St. Paul, 1-7; Milwaukee, 8-14. "Everywoman" (Henry W. Savage, mgr.)—Toronto, Can., 2-7; St. Catharines, 9; Woodstock, 10; London, 11; St. Thomas, 12; Stratford, 13; Brantford, 14. "Experience" (Elliott Comstock & Gest, mgrs.)—Adelphia, Phila., indef. Fiske, Mrs. (Corey & Riter, mgrs.)—Atlantic City, 2-4. "Fair and Warmer" (Selwyn & Co., mgrs.)—Montauk, Bklyn., 2-7. "Fair and Warmer" (Selwyn & Co., mgrs.)—Cort, Chicago, 2-7. "Flame, The" (Richard Walton Tully, mgr.)—Lyric, New York, 2-14. "Fear Market, The"—Newark, N. J., 2-7. "Famous Bostonians" (B. Lang, mgr.)—Kalsipell, Mont., 4-7; Fernie, B. C., Can., 9-14. "Frame Up, The" (Fred Byers, mgr.)—Burlington, Colo., 7. "Girl From Brazil, The" (The Shuberts, mgrs.)—Forty-fourth street, New York, indef. "Guilty Man, The" (A. H. Woods, mgr.)—Standard, New York, 2-7. "Go To It" (Ray F. Comstock, mgr.)—Albany, N. Y., 3-5. "Girl Without Chance," Eastern Co. (Robert Sherman, mgr.)—Hicksville, O., 4; Paulding, 5; Bellefontaine, 6; Marion, 7; Bucyrus, 9; Loudonville, 10; Ashland, 11; Wadsworth, 12; Chicago Jct., 14. "Girl Without Chance," Western Co. (Robert Sherman, mgr.)—Sleepy Eye, Minn., 4; Fairmont, 5; Fonda, 7; Breda, 8; Perry, 9; Denison, 10; Blair, Neb., 11; Wahoo, 12; Lincoln, 13-14. "Girl from U. S. A." (Wm. Wamsler, mgr.)—Junction City, Neh., 4; Hope, 5; Herkinton, 6; McPherson, 7. Hodge, Wm. (The Shuberts, mgrs.)—Maxine Elliott, New York, 4, indef. Holmes, Taylor—Astor, New York, 2, indef. Hitchcock, Raymond—Globe, New York, 3, indef. "Hush" (Winthrop Ames, mgr.)—Little, New York, 2, indef. "Hit-the-Trail Holliday" (Cohan & Harris, mgrs.)—Park Sq., Boston, 2-7. "House of Glass" (Cohan & Harris, mgrs.)—Garrick, Phila., 2-7. "Hobson's Choice"—Bronx O. H., New York, 2-7. "Intruders, The" (Cohan & Harris, mgrs.)—C. & H., New York, indef. "Ikey and Abey" (Geo. H. Bubb, mgr.)—Arlington, Ia., 4; Strawberry Paint, 5; Dyersville, 6; Sumner, 7; Elma, 8; Riceville, 9; Osage, 10; Spring Valley, Minn., 11; Preston, 12; Laneshoro, 13; Grand Meadow, 14. "Justice" (Corey & Riter, mgrs.)—Shubert, Bklyn., 2-7; Montauk, Bklyn., 9-14. "Just a Woman"—Majestic, Bklyn., 2-7. "Katinka" (Arthur Hammerstein, mgr.)—Hartford, Conn., 2-4. "Lady Luxury" (Guy S. Burley, mgr.)—Harrisburg, Pa., 4. Maude, Cyril—Buffalo, N. Y., 5-7. Murdock, Ann (Chas. Frohman, Inc., mgrs.)—Powers', Chicago, 2-14. Mitzi (Henry W. Savage, mgr.)—Illinois, Chicago, 1-14. Montgomery & Stone (Chas. Dillingham, mgr.)—Nixon, Pittsburgh, 2-14. "Man Who Came Back" (Wm. A. Brady, mgr.)—Playhouse, New York, indef. "Miss Springtime" (Klaw & Erlanger, mgrs.)—New Amsterdam, New York, indef. "Montana" (Bankston & Morris, mgrs.)—Palisade, Neh., 4; Trenton, 5; Arapahoe, 6; Holbrook, 7; Oxford, 9; Edison, 10; Beaver City, 11; Wilsonville, 12; Orleans, 13; Woodruff, Kan., 14.

ROUTE LIST

Wieting O. H., Syracuse, N. Y., 2-4; Colonial, Utica, 5-7. "Her Naked Self"—Lyceum, Pittsburgh, 2-7. "Hour of Temptation" (Schiller & Weis, mgrs.)—Modern, Providence, 2-7. "Little Girl in a Big City" (Arthur Alston, mgr.)—Palace, Toledo, O., 2-7. "Little Peggy O'Moore" (Halton Powell, mgr.)—Orpheum, Phila., 2-7. "Little Girl God Forgot, The" (J. Bernero, mgr.)—Gaiety, Louisville, Ky., 2-7. "My Mother's Rosary" (Ed. Rowland, mgr.)— Bijou, Nashville, Tenn., 2-7. "Madame Spy" (Knickerbocker, Phila., 2-7. "Mutt and Jeff's Wedding" (Joe Pettengill, mgr.)—Majestic, Buffalo, N. Y., 2-7. "Millionaire's Son and the Shop Girl, The"—Imperial, Chicago, 2-7. "Natural Law, The" (Geo. Goett, mgr.)— Auditorium, Baltimore, 2-7. "Old Homestead, The" (S. Z. Poll, mgr.)—American, St. Louis, 2-7. "Other Wife, The" (Vaughan Glaser, mgr.)—Garden, Kansas City, 2-7. "Other Woman, The"—Lyceum, Paterson, N. J., 2-7. "Path of Folly" (Vance & Sullivan, mgrs.)—G. O. H., Youngstown, O., 2-7. "Peg o' My Heart" (G. O. H., Wilkes-Barre, Pa., 2-4; Academy, Scranton, 5-7. "Rolling Stones" (Clark Ross, mgr.)—Lyric, Bridgeport, Conn., 2-7. "Somewhere in France"—Park, Indianapolis, 2-7. "Shameen Dhu"—Walnut St., Phila., 2-7. Thurston, Howard (Geo. H. Nicolai, mgr.)—Prospect, Cleveland, 2-7. "Texas" (Jake Lieberman, mgr.)—Bronx, New York, 2-7. Joe Welch (M. Jacobs, mgr.)—Grand, Worcester, Mass., 2-7. "While the City Sleeps" (Edwin Clifford, mgr.)—G. O. H., Atlanta, Ga., 2-7. "Woman He Married, The" (Max Spiegel, mgr.)—Boyd's O. H., Omaha, 2-7. "Which One Shall I Marry?" (J. J. Howard, mgr.)—National, Chicago, 2-7.

STOCK AND REPERTOIRE ROUTES.

Permanent and Traveling.

Academy Players—Haverhill, Mass., indef. Alcazar Players—San Francisco, indef. Alcine Players—Wichita, Kan., indef. American Players—Spokane, Wash., indef. Academy Players—Halifax, N. S., Can., indef. Angel Stock (Joe Angell, mgr.)—Park, Pittsburgh, indef. Angel's Comedians, Southern Co. (Billie O. Angelo, mgr.)—Leon, Ia., 2-7. Bainbridge Players—Minneapolis, indef. Burbank Players—Los Angeles, indef. Benjamin, Jack, Stock—Wakefield, Kan., 2-7. Brownie Bye Rep. Co.—Coshocton, O., 2-7. Byers, Fred, Stock (Fred Byers, mgr.)—Burlington, Colo., 2-9. Belgarde, Sadie, & Co. (Richard St. Vrain, mgr.)—Kingston, N. Y., 2-7. Colonial Players—Pittsfield, Mass., indef. Coburn-Pearson Players—St. Cloud, Minn., indef. Taylor, Laurette—Atlantic City, 5-7. Turn to the Right" (Smith & Golden, mgrs.)—Galety, New York, indef. "Step Lively"—Monongahela, Pa., 4; Johnstown, 5; Altoona, 6; Barnesboro, 7; Houtzdale, 9; Du Bois, 10; Clearfield, 11; St. Marys, 12; Emporium, 13; Corey, 14. "Two Janes" (Broad, Phila., 2-7. "Twin Beds"—Grand, Cincinnati, 1-7. "Up Stairs and Down" (Oliver Morosco, mgr.)—Cort, New York, indef. Under Sentence" (Selwyn & Co., mgrs.)—Harris, New York, 3, indef. "Unchastened Woman, The" (Oliver Morosco, mgr.)—Princess, Chicago, 1, indef. Uncle Tom's Cabin" (Kibbie's—Wellston, O., 4; Chillicothe, 5; Springfield, 6; Hamilton, 7. "Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Princess, New York, 2, indef. "Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Wilbur, Boston, indef. Washington Sq. Players—Comedy, New York, indef. Warfield, David (David Belasco, mgr.)—Ford's, Baltimore, 2-7. Wilson, Al. H. (Sidney R. Ellis, mgr.)—Paducah, Ky., 4; Memphis, Tenn., 5; Little Rock, Ark., 6; Texarkana, Tex., 7; Shreveport, La., 9; Longview, Tex., 10; Marshall, 11; Sulphur Springs, 12; Greenville, 13; Sherman, 14. "Where the Rooster Crows" (Rush & Andrews, mgrs.)—Fine Arts, Chicago, 9, indef. "When Dreams Come True" (Coutts & Tennis, mgrs.)—St. Johns, Can., 2-4; Calais, Me., 5; Woodstock, Can., 6; Fredericton, 7; Chatham, 9; Bathurst, 10; Campbellton, 11; Quebec, 12-14. "Ziegfeld's Follies"—Colonial, Boston, indef.

INTERNATIONAL CIRCUIT.

Bover, Nancy (Will J. Donnelly, mgr.)—Bijou, Birmingham, Ala., 2-7. "Bringing Up Father in Politics" (Chas. H. Yale, mgr.)—Poll's, Washington, 2-7. "Broadway After Dark" (Halton Powell, mgr.)—Lyric, Memphis, 2-7. "Devil's Harvest, The" (Leffler & Bratton, mgrs.)—Castile, Sq., Boston, 2-7. "Daughter of Mother Machree"—G. O. H., Bklyn., 2-7. Elmore, Kate (Williams & Hill, mgrs.)—Lyceum, Detroit, 2-7. "Eternal Magdalene, The" (Lee Harrison, mgr.)—Broadway, Camden, N. J., 2-7. Fox Stewart (J. Goldenberg, mgr.)—Crescent, New Orleans, 2-7. "For the Man She Loved" (Wm. Woods, mgr.)—Nixon, Atlantic City, 2-4; Trenton, Trenton, 5-7. "Funny Mr. Dooley" (Wm. Isham, mgr.)—Park Place, Newark, N. J., 2-7. "Girl Without a Chance, The" (Robt. Sherman, mgr.)—Bijou, Richmond, Va., 2-7. "Girl He Couldn't Buy, The" (Arthur C. Alston, mgr.)—Majestic, Jersey City, N. J., 2-7. "Heart of Dixie" (Robert Campbell, mgr.)—

Savidge, Walter, Player—Battle Creek, 2-7. Trumbull Players (L. R. Trumbull, mgr.)—Rumford, Me., 2-7; Colebrook, N. H., 9-14. Van Dyke & Eaton Stock (F. Mack, mgr.)—Tulsa, Okla., indef. Wilkes Players—Seattle, Wash., indef. Wilkes Players—Salt Lake City, U., indef. Wallace, Chester, Players—Sharon, Pa., indef.

BANDS AND ORCHESTRAS.

Conway, Patrick, & Band—Pittsburgh, 1-8; Ithaca, N. Y., 9-14. Foreman's Band—Oakland, Cal., indef. Kyr's Bohemian Orchestra (H. J. Leake, mgr.)—West Union, Ia., 7; Monona, 9; Sumner, 10; Alden, 12; Southland, 13; Wood, 14.

COMPANIES IN TABLOID PLAYS.

American Girl Co. (H. D. Zarrow, mgr.)—Wilmington, N. C., 2-7. Bernard's, Al. & Gertrude, Girls and Boys from Dixie (Al. Bernard, mgr.)—Birmingham, Ala., indef. Broadway Girls M. C. Co. (Hal Wattlers, mgr.)—Joplin, Mo., 1-6; Commerce, Okla., 7-14. Enterprise Stock (Norman Hillyard, mgr.)—Chicago, indef. Enterprise Stock, No. 2 Co. (Norman Hillyard, mgr.)—Chicago, indef. Globe Trotters (Fox Reilly, mgr.)—Hoyt's Musical Revue (M. J. Meaney, mgr.)—Portland, Me., 2-7. Lee, James P., M. C. Co.—Liverpool, O., indef. Lord & Vernon M. C. Co.—Clarksburg, W. Va., 2-14. Thomas M. C. Co.—Plymouth, Mass., 2-7; Bowdoin Sq., Boston, 9-14. Variety Review, Zarrow's (D. J. Lynch, mgr.)—Petersburg, Va., 2-7. Walker, Musical & Lady Minstrels—Elwood, Ind., 2-7; New Castle, 9-14.

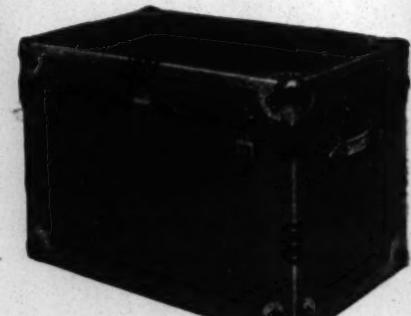
CARNIVALS.

Big Four Amuse. Co.—Mountain City, Tenn., 2-7; Chester, S. C., 9-14. Campbell, W. H., United Shows—St. Louis, 2-7; Poplar Bluff, 9-13. Dorman & Krause Shows—Goldsboro, N. C., 2-7. Frisco Expo. Shows (Chas. Martin, mgr.)—Yorktown, Tex., 2-7; Flatonia, 9-14. Great American Shows (J. F. Murphy, mgr.)—Gaston, N. C., 2-7; Monroe, Ga., 9-14. Gray, Roy, Amuse. Co.—Montevallo, Ala., 2-7; Hunter, Harry C. Shows—Braddock, Pa., 2-7; Jones, Johnny J., Expo. Shows—Sherman, Tex., 2-7. Krause Greater Shows—Scranton, Pa., 2-7. Majestic Amuse. Co.—Benwood, W. Va., 2-7. Metropolitan Shows—Corinth, Miss., 2-7. Peerless Expo. Shows (C. F. Mitchell, mgr.)—Saginaw, Mich., 2-7. Rogers Greater Shows—Aberdeen, Miss., 2-7. Veal's Famous Shows—Scottsboro, Ala., 2-7. Wortham, C. A., Shows—Houston, Tex., 2-7.

CIRCUSES.

Barnes, Al. G.—Lafayette, La., 4; Franklin, 5; New Orleans, 6-8; Thibodaux, 9; Morgan City, 10; Abbeville, 11; Jennings, 12; Lake Charles, 13; Beaumont, Tex., 14. Buffalo Bill & 101 Ranch—Winchester, Va., 4; Staunton, 5; Lexington, 6; Roanoke, 7; Carlisle's Frontier Wild West Show—Northampton, Mass., 2-7. Barnes-Wallace—Ada, Okla., 4; McAlester, 5; Durant, 6; Hugo, 7. Honest Bill Shows—Caramee, Okla., 4; Decatur, 5; Avard, 6; Waynoka, 7; Quinlan, 9; Mooreland, 10; Mutual, 11; Cestos, 12; Selling, 13; Tacoga, 14. Ringling Bros.—Louisville, Ky., 4; Lexington, 5; Richmond, 6; Knoxville, Tenn., 7; Atlanta, Ga., 9-10; Athens, 11; Anderson, S. C., 12; Greenville, 13; Spartanburg, 14. Sel's-Foto—Modesto, Cal., 4; Oakland, 5; San Francisco, 6-8. (Routes continued on page 36)

Bal's Dreadnaught



AT SUBMARINE PRICES

30 inch.....	\$17.00	36 inch.....	\$20.00
32 inch.....	18.00	38 inch.....	20.50
34 inch.....	19.00	40 inch.....	21.00

WILLIAM BAL COMPANY

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NEW CIRCULAR NOW READY

Mail Orders Filled Same Day Received
55 Deposit Required

"BUNKER BEAN" IS A DELIGHTFUL COMEDY, WELL PRESENTED

"BUNKER BEAN."—A comedy in three acts by Lee Wilson Dodd, presented at the Astor Theatre, Oct. 2.

THE CAST.

Pops.....	Charles Abbe
Bulger.....	Jack Devereaux
Larabee.....	Horace Mitchell
The Flapper.....	Florence Shirley
Mason.....	John Hogan
Bunker Bean.....	Taylor Holmes
The Waiter.....	Harry C. Power
Mops.....	Marion Kerby
The Big Sister.....	Clara Louise Moore
Grandma, the demon.....	Lillian Lawrence
The Countess.....	Grace Peters
Maid.....	Annette Westbay
Balthazar.....	Walter Sherwin
The Greatest Left-handed Pitcher the World Has Ever Known.....	Robert Kelly
Janitor.....	George C. Lyman
The Lizzie Boy.....	Belford Forrest
Louis.....	George O'Rourke
The Very Young Minister.....	John Hogan

Taylor Holmes in "His Majesty Bunker Bean," a dramatization of Harry Leon Wilson's clever story which appeared sometime ago in the *Saturday Evening Post*, came to the Astor Theatre on Monday night and presented what proved to be one of the most delightful comedies seen on Broadway in many months.

"Bunker Bean," as the thousands who have read and enjoyed Mr. Wilson's story know, is a bashful, diffident young stenographer in the employ of an irritable millionaire, who allows him more liberties than the average stenographer enjoys as he happens to be the only one who can take his erratic dictation. "Bunker Bean" comes into a legacy and at the same time falls into the hands of a psychic faker who, learning that he believes in reincarnation, easily convinces him that he on his first appearance on earth was the powerful king "Ram-Tah."

From that moment the fortunes of Bunker begin to improve. He becomes bold and fearless in the business world. He gains wealth and finally wins the girl of his choice who is the young daughter of the millionaire.

The discovery that he has been a dup of the clairvoyants does not shake his faith in himself and he goes on to success.

The piece was dramatized by Lee Wilson Dodd, who fortunately has closely followed the author's story and preserved the original characters.

Taylor Holmes, as Bunker Bean, gave an exceptionally clever performance, his work throughout the entire piece stamps him as one of the best of our light comedians. Florence Shirley, the Flapper, was a delight to the eye and gave a charming portrayal of the somewhat-spoiled young daughter of the millionaire.

Charles Abbe, who played the eccentric millionaire, gave a fine bit of character acting and his spasmodic and almost unintelligible manner of dictating his correspondence was responsible for many of the laughs of the evening.

The parts of the Big Sister, the Greatest Left-Hand Pitcher in the World, and Grandma, the Demon, were particularly well played.

MAUDE ADAMS OPENS HER SEASON

MONTCLAIR, N. J., Oct. 3.—Maude Adams opened her season here last night appearing in "The Little Minister." Miss Adams will continue to present "The Little Minister" on tour until she produces the new J. M. Barrie play, "A Kiss For Cinderella," at the Empire, New York at Christmas.

Washington Sq. Players

At the Comedy Theatre on Monday evening the Washington Square Players presented four new one-act plays for the first bill of the subscription season.

The first offering was *The Sugar House* by Alice Brown. This is another of the triangle plays with two women and one man, where the wife not only triumphs in the end, but incidentally saves her husband's paramour from being tarred and feathered by enraged citizens of the town in which the parties live. The cast was: Sue Berry, Gwendolyn Wynne; Mary Masters, Marjorie Vonnegut; Dan Masters, Arthur E. Hohl; Grandmother Berry, Miriam Kiper; Bill Blaine, Erskine Sanford; Alvin Greene, Robert Strange; Christopher Wills, Spalding Hall.

Marjorie Vonnegut, Arthur E. Hohl and Gwendolyn Wynne, in the leading roles, did very good work. The others were adequate to the demands made upon them.

The playlet is well written and interesting.

Lover's Luck, the second offering, has little to recommend it. Whether or not the fault lies in its translation we do not know. Its author is Georges de Porto-Riche, and Ralph Roeder and Beatrice de Holthoir are responsible for the English version. It is talky and the players had little to do. The best work was done by Gwendolyn Wynne and Jose Ruben. Arthur E. Hohl was totally unsuited to the role of Pierre.

The cast was: Francoise Desroches, Gwendolyn Wynne; Marcel Desroches, Jose Ruben; Jeanne, a maid, Jean Strange; Madeleine Guérin, Helen Westley; Pierre Guérin, Arthur E. Hohl.

Third on the bill was *A Merry Death*, a translation from the Russian by C. E. Beechhofer. It tells the story of a Harlequin who has lived his life and expects death at midnight. He has only four hours to live and lives them in a merry as well as amorous fashion. The playlet opens with a long explanation by Pierrot and closes with a short one.

The cast was: Pierrot, Philip Tonge; Harlequin, Edward Balzer; The Doctor, Erskine Sanford; Columbine, Florence Enright; Death, Helen Westley.

The players did capital work.

The last offering was *Sisters of Susanna*, a farce by Philip Moeller. It deals with the Biblical story of Susanna, who, because she defended herself became an object of scandal, and was dragged in the courts of law.

The cast: Job, Erskine Sanford; Samson, Arthur E. Hohl; Chew, Spalding Hall; Myrah, Helen Westley; Zillah, Mary Coates; A Scholar from the East, Ralph Roeder; A Traveler from the West, Robert Strange.

A friendly audience saw the opening performance.

WHAT THE DAILIES SAY

World—*Merit in pieces and actors.*
Tribune—"Sugar House" of greatest appeal.
Times—New programme distinct step forward.

Herald—"Lovers Luck" wicked, not to say piquant.
American—Players have achieved Broadway.

"Pell Mell" has passed its one hundredth performance at the Ambassadors.

NEW MELODRAMAS WELL RECEIVED AT 39TH STREET THEATRE

"BACKFIRE."—A four-act melodrama by Stuart Fox, presented at the 39th Street Theatre, Oct. 2.

CAST.

Hiram Page.....	Frederick Truesdell
Lydia Page.....	Mary Boland
Marjory Page.....	Adrienne Bonnell
Mathew Garth.....	Ogden Crane
Herbert Garth.....	Henry Gsell
Sally Garth.....	Aileen Poe
Silas Donaldson.....	Walter Horton
Bob Padgett.....	Roy Briant
Frederick Harvey.....	William Bonelli
Doctor Maynard.....	Fred W. Peters
Dupin.....	
Jules.....	Martin Cheeseman
Maid.....	Caroline Campeau

The action of the play is laid in a cotton manufacturing town.

"Backfire," described on the programme as "a melodramatic play" by Stuart Fox, was presented for the first time in New York at the Thirty-ninth Street Theatre on Monday evening last. The play was received with favor by the large audience, but it is a question whether blase New Yorkers are prepared yet to warmly welcome this type of drama.

There is the old-time business man who saves himself at the expense of his trusting friend, whose daughter later becomes the secretary of the former in the hope of revenging her father's wrongs. A younger daughter is killed while working in the plant, and everything is excused on the plea of "contributory negligence." The heroine succeeds in all her plans, to find in the end that she prefers to show mercy, and her employer is made to bring about his own ruin, after her marriage to the son.

Mary Boland is the heroine, and did full justice to her opportunities, making a most attractive picture. Frederick Truesdell played her father, who was transformed from the successful business man to a watchman in the factory of his former friend. The latter was portrayed by Ogden Crane, while Walter Horton was a typical corporation lawyer, with his suave explanations of the business deal which brought about the ruin of the heroine's father and the unsafe elevator in which the younger daughter was killed. Henry Gsell, the heroine's lover, was acceptable in the rôle, and Aileen Poe, as his sister, and daughter of the rival manufacturer, was captivating as the fiancee of a busy insurance broker, Roy Briant, who was a sort of "big brother" to everyone.

No melodrama is complete without a villain, and William Bonelli set a new style and won his audience by being a "good sport" in the end. Mr. Bonelli, always a splendid performer, brought to a somewhat unsympathetic rôle a magnetic personality which made his every appearance welcome.

"Backfire" is an interesting play, with its tense moments, which, however, were not always received with the greatest seriousness by the audience. It furnishes a good evening's entertainment.

WHAT THE DAILIES SAY

American—Audience not serious.
World—Won't set city afame.
Times—Melodrama.

Telegraph—True to its name.

PRIMA DONNA ENGAGED

The engagement of Sherlie Beatrice Wheeler, prima donna, recently of the Chicago-Philadelphia Opera Co., to Charles Leroy Harpham, has been announced. Mr. Harpham is not in the profession.

"HUSH"

"Hush" is an amusing English satirical farce, with witty, charming dialogue, admirably acted by a splendid cast, and produced in that intimate, artistic manner that we are accustomed to expect from Winthrop Ames.

Miss Violet Pearn, the author, accomplishes what she sets out to do, to poke gentle fun at the daring sex play. The "modern" girl in "Hush" thinks it her duty to shake the mid-Victorian parents of her fiancé out of their lethargy. While she herself does not set about doing so, the play that she has anonymously written, and which the so-called Victorians attend, is intended to shock them. Not even this "ultra" play, in which the young, "natural" mother, to prove to the scandal-monging "Mother's Union" that her husband is really the father of her baby, undresses the child and discloses a mole on its chest and commands her husband to remove his shirt and place upon view a similar mole similarly situated—not even this can shock the Victorians. The parents finally persuade the daring young girl that she is really very old-fashioned after all.

Simply because there is a play within a play is no reason for assuming that Miss Pearn borrowed from Shakespeare or Shaw, who used the same device. Suffice it to say that it is an admirable comedy, and highly entertaining. It fairly sparkles.

Not a little of the success of "Hush" is due to the vivacious, spirited and altogether refreshing acting of Miss Estelle Winwood as Lucilla, the daring young person who removes her stockings in public. A more charming portrayal has surely not been seen on the stage for some time. Miss Cathleen Nesbitt as Julie Paxton, the playwright, is splendid. Miss Winifred Fraser as the mid-Victorian mother, Eric Blind as the father, Robert Rendel as Jim, Cecil Yapp as the Reverend, Miss Katharine Brook as Mrs. Allison, Miss Augusta Haviland as Lizzie are but a few that may be singled out in a cast that is well-selected, and in which every member is true to type.

There is a delicate, subtle quality of satire in "Hush" that just prevents it from descending to ordinary farce. This it never does. It is refined, amusing, and certainly diverting.

WHAT THE DAILIES SAY

World—Fresh humor.
Sun—Quaint and witty.
Evening Post—A sizzling squib.
Evening World—A far-fetched satire.
Times—Thin and unsubstantial.

SONGS IN VAUDEVILLE

But a few years ago the introduction of a high class ballad upon the vaudeville stage was something of an event. None but singers of reputation gained in opera or upon the concert stage had the temerity to attempt it, and many of these singers, after the rendition of their favorite concert or operatic selection, left the stage with scarcely a ripple of applause.

Today there is scarcely a big vaudeville bill without its Chappell or Boosey ballad, and these numbers are almost invariably received with the greatest enthusiasm.

JULIA ARTHUR ENTERTAINED

The Gamut Club gave a dinner last week to Julia Arthur, who spoke on "How It Feels to Come Back."

MELODY LANE

A NEW STYLE PROFESSIONAL COPY

**Great Saving in Production Cost as Well
as the Elimination of Large Part
of Free List Will Be Effected.**

The professional copies of eight of the new Leo Feist songs will be issued in a new form which in addition to effecting a great saving in plates, paper and printing, will also do away with a large part of the free distribution of professional copies among people who have no right to them.

The new copies which will consist of a single sheet will be only about one-half the size of the present sheet of music and will have an entire song on each side. This is made possible by printing the melody alone with no piano part or accompaniment. The principal parts of the harmony will be "cued" in making it easy for any professional pianist to play the number just as the composer intended and to all intents and purposes is the same as the present professional copy. The amateur pianist, who by the way is the bane of the publisher's existence will not find the copy so valuable, as he will not be able to give a satisfactory rendition from the new style sheet and will in consequence be obliged to purchase a regular copy of the song.

The new copies will be ready in a few days and their reception will undoubtedly be watched with much interest.

HELEN TRIX'S FEATURE SONG

Helen Trix, who is appearing in "Castles in the Air," atop the Forty-fourth Street Theatre, is meeting with great success with a new song by Herman L. Gantvoort and Rupert M. Graves entitled "I Want to Be Wooed by a Toreador." The Karczag Publishing Company publish it.

EDNA WILLIAMS

Edna Williams, after many years' association with the Jos. N. Stern Company as production writer, has severed her connection with the firm.

Miss Williams has not as yet made future plans.

ANOTHER VON TILZER HIT

"On the South Sea Isle," one of Harry Von Tilzer's recent songs, is attracting much attention. It is being featured by scores of the best known singers, and judging from its large sales is bound to rival any of Mr. Von Tilzer's famous song hits of the past.

DOROTHY JARDON'S NEW SONG HIT

Dorothy Jardon, who is this season appearing in vaudeville, is scoring a great success with the new Chappell & Co.'s song "Oh! You Haunting Waltz."

A CAMPAIGN SONG

The C. R. Foster Company have a new song entitled "Wilson Has a Winnin' Way and a Gosh-darned Way of Winnin'," which has just been accepted by the Democratic National Committee. Considering the fact that this song was written, published and accepted inside of two weeks we must hand it to this enterprising western publishing firm that they show some speed.

A NOVEL ADVERTISING STUNT

Earl Burtnett, manager of the Philadelphia office of the A. J. Stasny Music Co., will next week introduce a novel advertising stunt in connection with the successful song "I Found You Among the Roses." On Wednesday all of the retail Philadelphia stores will feature the song and every purchaser of a copy will be presented with a beautiful American rose. Mr. Burtnett has secured the co-operation of all the 5 and 10-cent stores as well as the other music dealers and expects a record-breaking business.

THE "SUREST FIRE" SONG HIT

Mose Gumble, professional manager of Jerome H. Remick & Co., says that "And They Called It Dixieland" is the "surest fire" song hit of the country.

"HAVE A HEART" RELEASED

"Have a Heart," one of the song hits of the "Ziegfeld's Follies," has been released to the profession at large. The song is a cleverly written, singable number, very melodious, and its publishers, T. B. Harms & Francis, Day & Hunter, are confident that it will become a big popular success.

TWO NEW QUARTETTE SONGS

Male, mixed and female quartettes are among the busiest searchers after good things, and their task isn't an easy one, for really effective quartette numbers are hard to find. But their joy is great over the discovery of a couple of numbers which, though at the apex of popularity as solos, have just begun to make themselves firmer in popular favor owing to their splendid adaptability for the use of quartettes. These two numbers are "Can't Yo' Heah Me Callin', Caroline?" and "There's a Long, Long Trail," both published by M. Witmark & Sons and both of them representing the type of splendidly successful songs, artistically and commercially, with which the name of this house is identified so distinctively. Quartettes everywhere are using both these numbers with the happiest possible results.

VICTOR WOODS WITH WITMARK'S

Victor Woods, for several years with Chas. K. Harris, has joined the sales force of M. Witmark & Sons. He will cover the territory between New York and Omaha.

"WITMARK"—NOT "WHITMARK"

The music publishing firm of M. Witmark & Sons has been in existence for more than twenty-five years. The name is known the world over. It has adorned the title-page of millions upon millions of copies of music. And yet, in spite of all this, newspapers conducting music publishers' departments persist in spelling the name "W-h-i-t-m-a-r-k."

NEW PUBLISHER

Al Piantadosi has joined the ranks as a music publisher and will shortly hang out his sign announcing the event in some prominent spot on Broadway.

GIVING SUNDAY CONCERTS

Hans Bartsch has engaged the Bendix Ensemble Trio for the Bandbox Theatre to give a series of Sunday concerts.

TO PUBLISH COHAN SONGS

Billy Jerome, who in conjunction with Jean Schwartz has written many song successes, has finally induced George M. Cohan to embark in the music publishing business.

The new concern, of which Billy will be president, have opened up handsome offices in the Strand Theatre building. All of Mr. Cohan's compositions will be released by the new firm.

FISCHER HAS ANOTHER

Fred Fischer doesn't confine himself exclusively to writing hits for the Leo Feist Company. His wife presented him with a bouncing eight and a half pound boy last week. Fred says, "I will have a staff of composers myself some day."

BROCKMAN'S NEW SONGS

James Brockman, who recently joined the ranks as a music publisher, has just released two new songs, both written by himself. One is an Irish ballad entitled, "I'm Building a Bridge for Ireland," and "All Over You," a novelty ballad. Both songs are of the better grade and are being featured by several feature headliners.

ABLES WITH MORRIS

Eddie Ables has signed with the Joe Morris Music Company to assist Joe Hollender in the professional department.

Ruby Cowan is now associated with the Broadway Music Corp. as writer and to assist in the professional work.

BROADWAY'S HAWAIIAN SONG

At the Colonial Theatre last week Willie Weston featured "Gachi Hachi Wicki, Wacki Woo," and it went over for one of the hits of his performance.

The Broadway Music Corp. has made this number their leader.

A HARRIS BALLAD

"All I Want is a Cottage, Some Roses and You," the latest Chas. K. Harris ballad, is being featured by many of vaudeville's biggest acts, including Van & Schenck, Al Herman, Dooley & Sales, Primrose Four and Ad Hoyt's Minstrels.

JOLSON INTRODUCES NEW SONG

Mose Gumble made a flying trip to Philadelphia last week to hear Al Jolson introduce "Mammy's Little Coal Black Rose," at the Lyric Theatre.

Jolson made such a good impression with the song that he will make it one of his features.

Paul Tietjens, the young composer and pianist has been engaged as musical director for Maude Adams whose new piece "A Kiss for Cinderella," will be seen in New York around the holidays.

Herman Timberg, who is appearing in "The Passing Show of 1916," has contracted with the Messrs. Shubert to write the score of a musical comedy. Mr. Timberg started his stage and musical career as a member of one of the Gus Edwards vaudeville acts.

Sharps and Flats

By TEDDY MORSE

Wanted, a new or second-hand instruction book on "How to Yodel."

After watching the 1916 model of the Cubs machine play ball, and noting the varying emotions on the manager's countenance, we now know where that popular expression came from—"A Tinker's damn!"

Just for novelty's sake won't some songwriter, or publisher, grow a nice set of whiskers?

The Long Island R. R. has spent thousands of dollars on warning signs at their grade crossings, which is nothing compared to what the publishers have spent on the warning that has headed their "professional" copies for years. And, may we be allowed to ask, who is being warned?

May be those "Eat and Grow Thin-ners" aren't powerful when it comes to the influence they can exert. George Broadhurst, who, you'll admit, is a fairly clever as well as a successful playwright, wrote a pretty good comedy with popular Frank McIntyre as the star. But unfortunately the play was called "Fast and Grow Fat," and the "Eat and Grow Thin-ners" would have none of it and put it out of business in two weeks.

But it's a great thing (the book we mean). A friend of ours took off two pounds in four days, and he happened to figure out, at that rate, he would be a grease spot in exactly twelve months. Tho' slightly worried, he's still at it.

Where do those amateur Ukelele players go when they want their instruments tuned?

The term "Brassie" should not be confined to golf. It fits the song business so well.

It used to be called the "cooch," then the "wiggle"; later on came the "Texas Tommy"; "Salome" had its run, and now we get the same old thing all over again under the name of "Hawaiian."

The Sweetest Melody of All: "I didn't know you were broke. Here's that ten I owe you."

The Calliope! That was some instrument. Remember when it used to lead the circus parade, and could be heard for miles? How the horses would prance; dogs would run away, with their tails between their legs, and the kids used to hold their hands over their ears at the first blast out of it. It was certainly sweet and soothing—then. Like the Grand Opera soprano we heard last winter—we'll live on the fond recollection

Have you ever heard of a song that wasn't a hit?

Have you ever heard of an act that wasn't a riot?

NEW YORK'S THREE GERMAN THEATRES OPEN TO PUBLIC

Style of Entertainment Runs to Straight Comedy With a Musical Show at the Irving Place—A Ludwig Fulda Play that Fails to Find Any Degree of Favor

The German theater season is now well under way, performances being given in the Teuton language in three different playhouses.

The first shot was fired with the opening of the Yorkville Theatre, followed in quick succession by the Irving Place and the Bandbox.

As during his last season Director Rachman, of the Yorkville, is offering a varied programme, consisting of two sketches, a two-act dramatic playlet and solo numbers by Mizi Gizi, Ernst Naumann and Rudi Rahe. Of the three sketches, the more pretentious one, "Beregiss" (previously presented on the English-speaking stage under the title of "A Pair of White Gloves"), is too brutal an affair to be pleasant, but high praise must be expressed for the splendid acting of Mizi Gizi (Mrs. Rachmann) in the "lady of the gloves," which, by the way, in her case were black ones. Also Herr Feist did very well in the part of the disagreeable Russian general.

Of the other two sketches "Das Strumpfband" ("The Garter") tries in vain to be witty, and the efforts of the cast, mainly Emil Berla, Richard Feist and Amanda Blume were worthy of a better task. "Treller & Co." the two-act playlet, is one of those innumerable affairs, the plot of which is partly laid in a hotel, affording the various actors a chance to escape their respective husbands and wife at the very last moment. However, the acting was all that might be expected and thereby saved the situation. Of the solo numbers, Mizi Gizi's was acclaimed with the greatest enthusiasm, well-deserved, especially as far as her "Mutter Erde" was concerned. Ernst Naumann was good, and especially his "Alle Vier" ("All four of them"), a little dramatic poem, touched the audience deeply. Rudi Rahe was funnier than ever, first as journeyman and then as "Hamfatto, the Actor," though the latter's monologue might well be toned down somewhat.

The Irving Place, still under the direction of Rudolf Christians and Hans Bartsch, was the second German house to open, the offering being a four-act musical comedy "Wie Einst in Mai" ("As Once in May"), music by Water Kollo and Willy Bredschneider, book by Rudolf Bernauer and Rudolf Schanzer. This was a recognized "hit" abroad, and the ensemble containing a good many new and splendid actors. It is to be regretted that in spite of this the house on the second night was half empty.

The play, the four scenes of which are all laid in Berlin and its suburb Schoeneberg, is very clever, contains a large number of pleasing song and dance numbers, and the music is very charming.

The stage management by Herr Marlow was splendid, and the costumes as well as sceneries were of a splendor and characteristic note not often displayed at this playhouse. Amongst the newcomers the tenor Heinz Lingen won recognition instantly and at the close of the performance had succeeded in making himself "the talk of the town"—or at least that part of it which is German. He has a pleasant voice, is a good actor, splendid dancer, and displays so much vivacity and adaptability that one cannot go wrong in promising him a brilliant career. His partner, especially in the duet "unter den Linden," which was hailed enthusiastically and had to be repeated, Eduard Kepler also found favor at once. Amongst the female new members of the troupe the soubrette Magda Szecsy was the favorite, and it was a pity indeed that the play afforded her only one scene in which to display her abilities. She is a fiery Hungarian, of very attractive appearance, and she alone would be sufficient to prove how ridiculous all rumors of famines in the countries of the Central Powers are. Ellen Dalossy, the second new soubrette, is a good singer, excellent dancer and good dresser, and fine actress, though her success might have been even greater if she was a little prettier. Betty Jung did very well in the part of an antiquated maiden. Of the old members of the cast Christian Rub easily carried off the honors of the occasion. He was exceedingly funny in the part of Baron Methusalem, first as a boy of fourteen, then a man of thirty-four, in the third act seventy-four years "young," and finally at the ripe age of ninety, but each time (with the exception of the first act, of course) just in the act of acquiring a new spouse. Annie Rub-Förster, Otto Meyer, Ernst Robert, Hertha Schoenfeld (who looked exceedingly pretty and distinguished) and Flora Arndt were all good in their minor parts. A word of praise must be said for the chorus which, though small, was letter perfect, well drilled and well dressed.

The enterprising managers of the Irving Place also direct the destinies of this little house, which was number three on the opening list. The offering was a so-called comedy by Ludwig Fulda. Were it not for

the name of the author the play would have little to recommend it. In the entire offering there is not a single character of real flesh and blood and not one possible situation.

The cast contained quite a number of newcomers, but it would be entirely unfair to judge them after their impossible rôles in this impossible "Lustspiel." The principal part was played by Grete Felsing, a young lady of quite a reputation abroad, but who in this production plainly showed that she is not very familiar with the art of wearing her clothes well; perhaps this characteristic seemed essential to her for a portrayal of the "new woman." Her part-

ner Emil Hess did much for the part of architect Imhof. Frau Claire in an elderly part was excellent, in fact her appearance marked the only chance the audience had to smile. It is to be hoped that we see more of her in the near future.

Other newcomers were Wilhelm Muelhan and Bruno Schlegel. Smaller parts were taken care of by Aranka Eben, Hans Unterkircher, Ernest Holznagel, Iff Engel, Marg. Tarau, Marg. Christians, Selma Weber, Flora Arndt, Lina Haenseler and Curt Manthei. Grete Meyer, though an old and undisputed favorite of the patrons of the house, was unable to do anything for the part allotted her.

CORT WEST 48th St. Phone Bryant 46. Eves. at 8.20. Mats. Wed. & Sat. 2.20. Oliver Moroso's great laughing success **UPSTAIRS AND DOWN**

By Frederick & Fannie Hatton, authors of "Years of Discretion" and co-authors of "The Great Lover."

B. F. KEITH'S **PALACE** JOSEPHINE VICTOR, BELLE STORY, Greater Morgan Dancers, Henry Broadway & 47th St. Lewis, Howard & Clark, Mat. Daily at 2 P. M. Chas. E. Evans, Chas. 25, 50 and 75c. Ahearn, Page, Hack & Mack, Current News Pic-
Every Night 25-50-75-\$1-\$1.50 torial.

BELASCO West 44th St. Eves. 8.30
Mats. Thurs. & Sat. at 2.20

2d YEAR DAVID BELASCO presents

THE BOOMERANG

"Booms laughter market."—EVE. MAIL.

RIALTO B'WAY & 42d STREET Continuous from noon daily
W. S. HART IN
"THE RETURN OF 'DRAW' EGAN"

CHARLIE CHAPLIN IN "THE PAWNSHOP," RIALTO ORCHESTRA and SOLOISTS.

ELTINGE THEATRE, W. 42d St. Eves. at 8.30
Mats. Wed. and Sat. at 2.30
A. H. WOODS presents

CHEATING CHEATERS

By MAX MARCIN.
GEO. M. COHAN'S THEATRE, B'WAY & 43d ST. Eves. 8.30. Mats. Wed. & Sat. at 2.20

KLAU & ERLANGER..... Managers

DAVID BELASCO PRESENTS SEVEN CHANCES
A comedy, by ROI COOPER MEGRUE,
"Exceptionally Funny!"—World.

REPUBLIC THEATRE, W. 42d. St. Eves. at 8.30
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With the DOLLY SISTERS

By Lawrence Rising. Revised by Margaret Mayo.

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By WINCHELL SMITH and JOHN E. HAZZARD

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KLAU & ERLANGER'S New Musical Comedy

MISS SPRINGTIME

By EMMERICH KALMAN, Composer of "SARI."

HUDSON THEATRE, West 44th St.
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"The Gladdest Play in All the Glad World."—Telegram.

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COHAN & HARRIS (FORMERLY CANDLER)
Eves. 8.15. Mats. Wed. & Sat. at 2.15.

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A Drama by CYRIL HAROURT, Author of "A Pair of Silk Stockings," "A Lady's Name," Etc.

FULTON W. 46th St. Eves. at 8.20
Mats. Wed. & Sat. 2.20
WILLIAM HARRIS JR. presents

"ARMS AND THE GIRL"

A Comedy by GRANT STEWART and ROBERT BAKER.

EMPIRE B'WAY & 40th ST. Eves. 8.15
Mats. Wed. & Sat. at 2.15

CHAS. FROHMAN CO. Manager
CHARLES FROHMAN Presents

MARGARET ANGLIN

In the New Comedy By Wm. Somersett Maugham

LYCEUM 45th St. & B'way. Eves. 8.15
Mats. Thurs. & Sat. 2.15

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CHARLES FROHMAN Presents

OTIS SKINNER

IN THE AMERICAN COMEDY

MISTER ANTONIO By BOOTH TARKINGTON

COLUMBIA THEATRE BWAY., 47th STREET, N. Y.

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"Stupendous and Wonderful."—Tribune.

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GOING AHEAD

The Juggler KNOWS HIS BUSINESS

He chooses the "prop" he KNOWS HE CAN DEPEND UPON. They and he do the trick. They are the best in the market and NO ONE OF THEM EVER MISSES. YOU can "do the trick" with any one, or half-a-dozen, or ALL of these TREMENDOUSLY SUCCESSFUL SONGS. We are handing you right here a round dozen of the BIGGEST CERTAINTIES ever offered. Juggle how you will, you CANNOT FAIL with them. They are more than 100% Candidates—they are all 100% WINNERS. Get this:—Hundreds of vaudeville acts are NOW using from one to a half dozen of these WHIRLWIND WITMARK WINNERS, and each and all are ready to verify the above statements.

'TWAS AN IRISHMAN'S DREAM
Another Irish Ballad Hit—going big. By O'BRIEN, DUBIN & CORMACK.

CAN'T YO' HEAH ME CALLIN' CAROLINE
Great Favorite with clasy acts and quartettes. By GARDINER & ROMA.

TURN BACK THE UNIVERSE & GIVE ME YESTERDAY
The sensational and greatest ballad hit of the present time. By BALL & BRENNAN.

THE EYES of HEAVEN (MY MOTHER'S STAR)
The simplest of this beautiful little song is its strongest recommendation. By WILANDER & DE COSTA.

KISS ME AGAIN
Snappy march song—not anywhere—single or double. By WILL DILLON.

THERE'S A LONG, LONG TRAIL THAT'S
LURKA LUVNAL

LITTLE JOURNAL
**THAT'S
AN IRISH
ULLABY**

KISS ME AGAIN
 THERE'S A LONG LONG TRAIL
 Ballad, sensation of London—coming fast
 over here—wonderful duet, trio or quartette
 number. By KING & ELLIOTT.

TOO-RA-LOO-RA-LOO-RA!
THAT'S AN IRISH LULLABY

Chauncey Olcott's big hit now released. It's
 beautiful—just hits the spot. By J. R.
 SHANNON.

WHEN THE MAJOR PLAYS
THOSE MINER MELODIES

An original ragtime story with a great fox-
 trot melody. By WILANDER & DE COSTA.

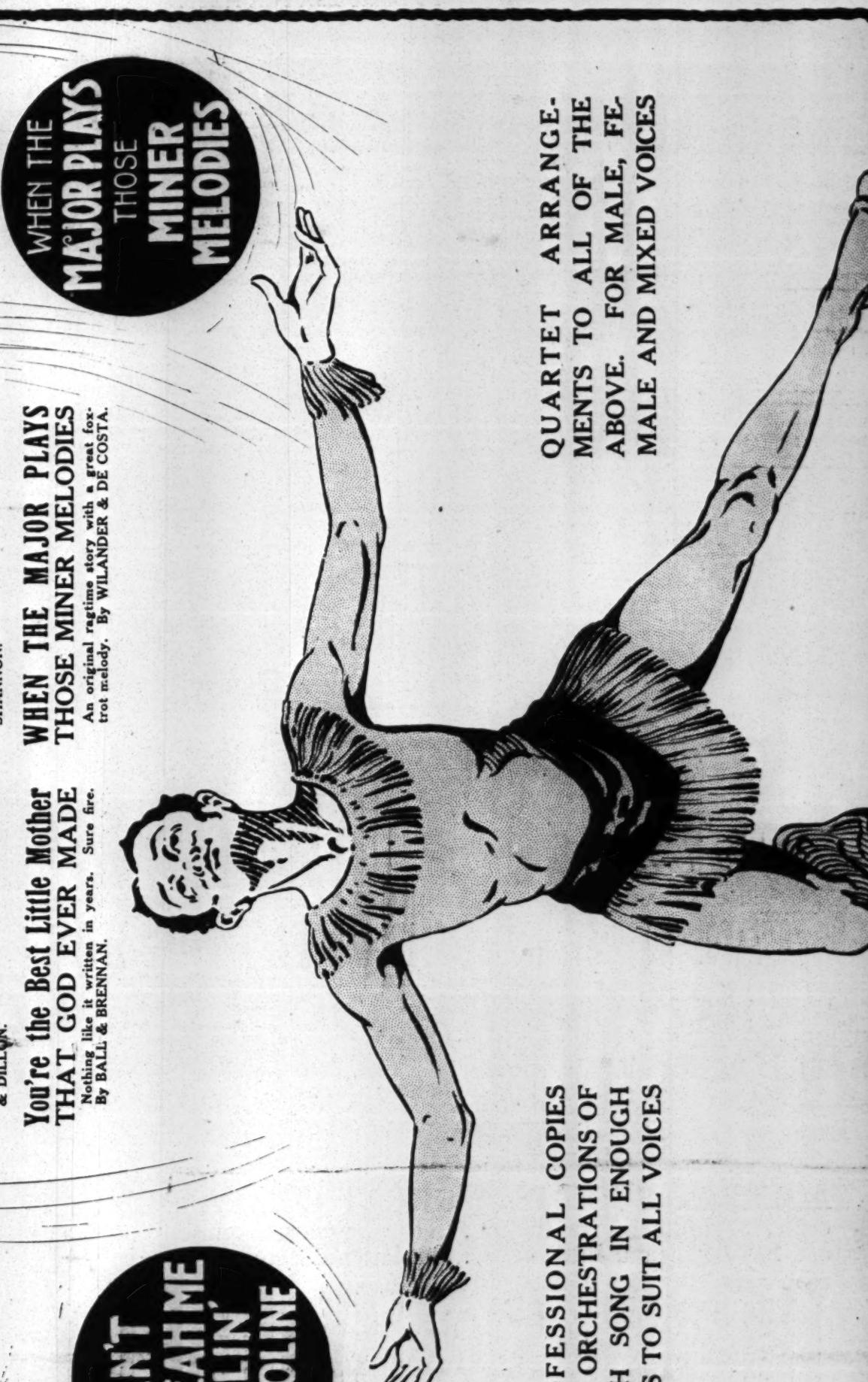
**O'BRIEN IS TRYIN' TO LEARN
TO TALK HAWAIIAN**
 Rattling good comedy number—lots of extra
 verses—by DUBIN & CORMACK.

TAKE ME TO MY ALABAM'
 Sentimental Rag—sure successor to Are You
 From Dixie?—single or double. By TOBIAS
 & DILLON.

**You're the Best Little Mother
THAT GOD EVER MADE**
 Nothing like it written in years. Sure fire.
 By BALL & BRENNAN.

**ONLY AN
IRISHMAN'S
DREAM**

**CAN'T
YO' HEAH ME
CALLIN'
CAROLINE**



PROFESSIONAL COPIES
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 KEYS TO SUIT ALL VOICES

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1562 BROADWAY Next to PALACE THEATRE		

M. WITMARK & SONS

October 7, 1916

ACTORS PLAN WHITMAN'S DEFEAT

UNITED IN THEIR DETERMINATION

Desirous of defeating Governor Whitman, principally because he signed the Walker Agency Bill, the Actors' Equity Association has called a general meeting to be held in the Hotel Astor, at which measures will be adopted with this end in view.

In the past there have been theatrical men who not only took an interest in politics but were the recipients of political preferment, the late Charles Hoyt, the playwright, being a striking example.

During the last Presidential campaign many managers and actors became ardent campaigners for Woodrow Wilson, and none can say their influence was not felt.

With that in mind the members of the Actors' Equity Association and those of the White Rats, are going to use their influence in the reverse ratio, as to Whitman in the coming Gubernatorial election, and throw their support to Judge Samuel Seabury.

A bulletin given out at a recent council meeting of that organization announced that:

"A political committee, consisting of John Cope, chairman, and Richard A. Purdy and Paul N. Turner, respectively treasurer and attorney of the society, has been appointed, whose duties shall be to awaken all actors

in New York State, who are qualified to vote, to the pressing need of their registration. The White Rats Actors' Union will be requested to appoint a similar committee to act jointly with ours to this end. All actors resident in New York will be asked to register and vote, and in justice to their interests they must not support Charles S. Whitman."

The reason for the opposition to Governor Whitman, according to a prominent member, "is the selfish and contemptuous attitude he displays toward the theatrical profession."

The differences between the Actors' Equity Association and Governor Whitman originated over his signing of the Walker Agency Bill without so much as giving the actors an opportunity to present their side of the case. The Walker Bill is designed to legalize the split commission for vaudeville agents as well as the giving a "statement instead of a written contract" to an actor, when the latter can not be given conveniently.

The Equity Association and the White Rats feel that their grievance is a just one. They think that they are of sufficient strength to command the respect of even the State Executive, and they intend to take the "bull by the horns" in the endeavor to prove they are entitled to this respect.

MAXIME ELLIOTT SELLS HOUSE

The home of Maxime Elliott Goodwin, at 326 West End Avenue, has been sold to an operating firm as a speculation. The dwelling is a handsome four-story structure which was vacated by Mrs. Goodwin several years ago.

TO DEMOLISH FOX HOUSE

The City Theatre, William Fox's vaudeville house on Fourteenth Street, is soon to be torn down. This was found necessary in order to permit the city to open a street through the theatre site for a continuance of Irving Place, from Fourteenth Street to Thirteenth Street.

The City is located on the south side of Fourteenth Street and cuts off Irving Place at that juncture. The house seats about 2,900 people, and was originally built by the late Timothy D. Sullivan. At present it is owned by the Sullivan estate and leased from them by Fox.

MUSKOGEE'S NEW PICTURE HOUSE

MUSKOGEE, Okla., Sept. 30.—Daniel Meyers, of McAlester, has let the contract for a new motion picture house at Muskogee. The house, which will be known as the Strand, will be strictly up-to-date and will seat 650.

BLOCH TO CONDUCT ORCHESTRA

Ernest Bloch has been secured by Maud Allan to conduct the symphony orchestra for her second American tour this season.

CINCINNATI EXPECTS BIG YEAR

CINCINNATI, Oct. 2.—With the opening of the Grand Opera House yesterday the theatrical season 1916-17 is on in full blast. Fine attractions are booked at all houses for the season and record breaking business is predicted.

NEWARK ORPHEUM LEASED

NEWARK, N. J., Oct. 2.—It is locally reported that M. S. Schlesinger has leased the Orpheum Theatre to the International Circuit management and the house will soon be re-opened after several months of vacancy.

THEATRES CHANGE HANDS

MCALISTER, Okla., Sept. 30.—The McAlester Theatre Co. has taken over the Busby and Yale-Majestic Theatres. The latter will be used exclusively as a picture house. The Busby will play road attractions, vaudeville and feature pictures.

BURLESQUER A MOTHER

Helen Eakins Nolan, formerly of the Liberty Girls, presented her husband with a baby boy on Sept. 23.

"UNFORGOTTEN" THE BEAUTIFUL NEW SONG HIT.

Recalls our Happy Careless School Days of the Past, but a Grassy Covered Grave in the Churchyard on the Hillside Speaks the Present.

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Canfield, Ohio.

WILL ROSSITER'S PERSONALLY "TESTED" SONG "HITS" FOR THE NEW SEASON!

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THE "SENSATIONAL" HIT OF THE YEAR! BY SHELTON BROOKS WRITER OF "SOME OF THESE DAYS" etc.

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A Novelty Song by NEWTON ALEXANDER—EVEN BETTER THAN "SOME OF THESE DAYS"

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ONE OF THE BEST VAUDEVILLE BALLAD "HITS" In Years! By W. R. WILLIAMS and NEWTON ALEXANDER — A Positive "Hit"

"BROWN SKIN"

Another Novelty "Hit" The Sining One-step—Something Quite NEW

ORCHESTRA "HITS"—15 cents each ANY 3 for 40 cents
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"A SUMMER'S NIGHT" Waltz | "JELLY ROLL BLUES"
"THE BULL FROG BLUES" and "SAXOPHONE RAG" 2 "Hits" from "CHIN CHIN"

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FIELD'S MINSTRELS MAY GO TO HAVANA

Mardi Gras Week Likely to See Troupe in Cuban Capital. Company Now Touring South to Good Business.

The A. G. Field Minstrels, which are playing in the South are doing good business, with sell outs at night and matinees. In fact business has been so big that Mr. Field has decided to make the one night stands two nighters, the two night stands three nighters, and a number of cities where the show has always played for three nights will become week stands.

The annual banquet usually held on Oct. 6 in commemoration of the establishment of the company, will be given in December at Columbus, Ohio. This change is made at the request of many who have attended these banquets heretofore who could not attend should it be given Oct. 6 on account of the distance.

There is a rumor, that will not down, to the effect that the Al. G. Field Minstrels will play an engagement in Havana, Cuba, during Mardi Gras week.

HERBERT-HAUERBACH OPERA

Victor Herbert and Otto Hauerbach are collaborating upon an operetta, which will be produced early in the new year by Joseph Weber. It will be the first time that Messrs. Herbert and Hauerbach have joined hands in the writing of musical plays, the former having been heretofore associated with Henry Blossom and Glen MacDonough, while Mr. Hauerbach has worked with Rudolf Friml.

It will be Mr. Weber's first production since "The Only Girl," which was presented at the Lyric Theatre in the fall of 1914.

SHOW FOR SWEDEN

Julius Brammer, Alfred Grunwald and Robert Winterberg, authors of "The Girl From Brazil," the musical comedy now in its sixth week at the Forty-fourth Street Theatre, and which was known in the original German as "Die Schöne Schwedin" (The Beautiful Swede), have disposed of the Swedish rights to the piece to Herr Alfred Ranf of the Royal Opera House, Stockholm.

As the cost of aniline-dyes and other materials used in the preparation of an elaborate musical comedy production is so prohibitive in Sweden, owing to the war, and as news of the great success of the Shubert production of "The Girl From Brazil" is already known in the theatrical circles of Sweden, Herr Ranf cabled the Messrs. Shubert last week for permission to present an exact reproduction of the musical comedy, as it is offered in New York. It is his plan to have the scenery painted, the costumes designed and executed, in fact, all parts of the Swedish production fashioned in America in the same manner as presented at the Forty-fourth Street Theatre. Herr Ranf expects to produce "The Girl from Brazil" in Stockholm early this winter.

SINGER, CANDIDATE FOR SHERIFF

Franklin G. Hill, known to his friends as "Big Frank" Hill, is the Democratic candidate for Sheriff of Nassau County. Mr. Hill, who was formerly a prominent light opera singer, retired from the stage a number of years ago and engaged in the automobile tire business.

BOSTON TO SEE TREE

Sir Herbert Tree will open his new season in Boston on Oct. 15 in "King Henry VIII." Other plays which he will include in his repertoire on tour are "The Merry Wives of Windsor" and "Richard III." Following engagements in Chicago, Philadelphia, Washington, and other leading cities, Sir Herbert will play a brief season in New York, during which he will present "Richard II." and "The Newcomers."

The actor-manager's American engagements will end in January, and he will then return to England to resume direction of His Majesty's Theatre. He recently acquired the English rights to "The Great Lover," which he will present in London in the spring.

"RED DARKNESS" COMING

A drama by Arturo Giovannetti, entitled "Tenebre Rosse" ("Red Darkness") will be produced Tuesday night, Oct. 10, in the People's Theatre, 201 Bowery. The play, which is said to be daring in technique and subject, was originally written in English and called "As It Was in the Beginning." Mimi Aguglia, the Sicilian actress, who is here studying English preparatory to playing on the English-speaking stage, will help produce the play.

CHOSE OPENING OPERA

"Andrea Chenier," by Giordano, which has not been heard in New York in several years, will be the opening opera of the Boston National Grand Opera Company's season at the Lexington Avenue Opera House, which begins on Nov. 6 and lasts one week.

The leading rôles will be sung by Giovanni Zenatello and Mme. Luisa Villozzi. Other singers who will appear during the stay at the Lexington are Miss Maggie Teyte, Miss Maria Gay, George Balkanoff, Tamaki Miura, Riccardo Martin and Auguste Bouilliez.

FRAZEE SHOW LEAVES

The newly recruited company of "A Pair of Queens," the H. H. Frazee farce, has left for the wild and woolly west, preparatory to opening their road engagement at Kansas City on Sunday night. Adelyn Bushnell has replaced Kathleen Clifford in the cast, and the other members comprise Harry Stubbs, Ida Stanhope, Thomas Emory, Hugh Cameron and Maud Eburn.

BOSTON THEATRES BAR CHILDREN

BOSTON, Sept. 30.—A new outbreak of infantile paralysis caused Mayor Curley to issue orders forbidding children under sixteen years of age in all places of amusement. Of course the greatest sufferers are the "jitney" picture houses, many of which depend wholly on children for their matinee attendance. This ruling went into effect Thursday.

BROWN ENGAGES OLVER

Chamberlain Brown has engaged Hal Olver to take charge of the publicity department of the Chamberlain Brown, Inc., Agency. Mr. Brown has decided to elaborate on his present system of personal press and publicity service, and arranged with Mr. Olver, who has been running a publicity bureau of his own.

Mr. Olver at once closed his offices and moved over to the Fitzgerald building.

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MANY ARRIVALS OF NOTED OPERA STARS

Singers and Dancers Coming Preparatory to Openings of Various Operatic Productions

Quite a number of operatic artists arrived here last week to take part in various productions and many more are expected to follow.

Lucien Muratore, singer, is back from Italy, arriving on the steamship *Dante Alighieri*. Mme. Muratore (Lina Cavalieri) will follow shortly and is expected Oct. 8.

Pierre Monteaux, who was permitted to leave the French army, was a passenger on the *Rochambeau*. He will conduct the music for the Russian Ballet at the Metropolitan.

The general manager of the Chicago Grand Opera Co., Cleofonte Campanini, was also on the liner, with Rita Fornia Ope, prima donna from the Metropolitan Opera House, who is to sing with his company for three weeks.

Another arrival from the war zone was Auguste Bouillez, Belgian baritone, who will join the Boston-National Grand Opera Co. Marie Claessens, singer, with the Boston Opera Co., and Pilado Sinagra, tenor, of the Mancini Opera Co., were also passengers.

JANIS KINDNESS COSTLY

TARRYTOWN, N. Y., Sept. 30.—Elsie Janis said to-day that she will hereafter place a ban on tramps. Recently a gentleman of the road called at the actress' back door and asked for a cup of coffee and a sandwich. He received a good breakfast.

After he had gone Miss Janis missed her Pekinese dog, Princess Mousmee, given her by friends. She advertised, and S. G. Harris, a florist, reported seeing a tramp sell a Pekinese dog to the chauffeur of Miss Catherine Barnes, of Ridgefield, Conn., for \$5. Miss Janis and her mother motored sixty miles to the Barnes home, and found Princess Mousmee curled up on a silk pillow before the fireplace.

ARCHIE NOT INJURED

CLEVELAND, O., Sept. 30.

NEW YORK CLIPPER:

There is no truth in the report that I was hurt in an automobile accident. I never felt better in my life. Sorry such a report should get around as I have been flooded with telegrams from many friends, and circulars from the best undertakers in the business.

With best wishes for your fine paper, I am.
With much health,

"LITTLE" WILL ARCHIE.

ACTORS' GUILD TO BUILD

There will be another home for actors hereabouts within the next year or two, according to the plans of the Catholic Actors' Guild.

The organization, which is composed entirely of Catholic members of the stage profession, headed by Jerry Cohen, Wilton and James Lackaye, Fred Niblo, Andrew Mack, Chauncey Olcott and Elisabeth Murray, is planning an unusually active season of entertainments and benefits to establish the nucleus of a building fund, and the officers of the guild are sanguine of having enough money on hand to begin building before another year has passed.

DESTINN CAN'T RETURN

It is not likely that Emmy Destinn will be heard this season with the Metropolitan Opera Company, it has been learned, because she is being detained by the Prussian military authorities.

Charles L. Wagner, her representative in America, declared last week that he had been unable to communicate with her on account of the censorship maintained by the British. Homer Samuels, her concert accompanist, is on his way here from Stockholm without her, Mr. Wagner said.

SOMETHING NEW IN PHILA.

PHILADELPHIA, Oct. 2.—The Adelphi Theatre has a new experiment in view for Oct. 12 when a morning performance of "Experience," starting at ten o'clock, will be given.

This, it is claimed, will be the first ever for the city of Brotherly Love.

MANAGER CELEBRATES

NEW ORLEANS, Sept. 30.—Thomas C. Campbell, in charge of Klaw & Erlanger's interests here, recently celebrated the twenty-fifth anniversary of his active residence in this city. Twenty-five years ago he came to New Orleans to take charge of Klaw & Erlanger's interests, which were then centered in the old Academy of Music and the St. Charles Theatres. In 1897 he built the Tulane and the Crescent Theatres, of which he is still manager.

Klaw & Erlanger have invested about \$65,000 in the remodeling of the Crescent and Tulane Theatres, and Colonel Campbell, as he is known, has booked the International Circuit attractions for the entire season at the Crescent.

CHANGE ST. LOUIS THEATRE

ST. LOUIS, Sept. 30.—The Coliseum is undergoing a number of changes, necessary for the visit of the Ellis Opera Company on Nov. 1 and 2. A new stage, 50x90, composed of seventy sections of three sizes, is being built.

The cast for the two bills, "Carmen" and "Il Trovatore," will consist of Geraldine Farrar, Helen Stanley, Rita Fornia, Lucien Muratore, Clarence Whitehill, Leon Rothier, Emmy Destinn, Louise Homer, Alma Peterson, Horgan Kingston, Giovani Polese and Constantin Nicolay, with a chorus of sixty, a ballet of sixteen, with Albertina Rasch as *premiere danseuse*, and an orchestra of sixty picked musicians, under the leadership of Campanini.

BOSTON MANAGER NAMED

BOSTON, Sept. 30.—Lawrence McCarty will manage the Boston Opera House this season, its first as a playhouse, having formerly been the home of music only. It will open early this month, and two attractions already scheduled are the Ballet Russe and "Hip, Hip, Hooray."

OLEAN THEATRE PROGRESSING

OLEAN, N. Y., Sept. 30.—The theatre being built in this city by the Bordonaro Bros. is nearing completion. The seating capacity will be 1,600 and the stage will have a 34-foot opening. S. D. Black will be manager.

MINNIE CHRISTIE ILL

Minnie S. Christie, has been operated upon for appendicitis, at the Highland Hospital, Fall River, Mass. She will be pleased to hear from her friends.

WANTED MUSICAL COMEDY PEOPLE FOR EDDIE BLACK CO. BIJOU THEATRE, ATLANTA, GA.

One bill a week, one show a night, no Sunday work. Good chorus girls wanted at all times. Those who wrote Owensboro, Ky., write here, care Mgr. BUDDIE McMILLAN, Bijou Theatre, Atlanta, Ga.

TO WHOM IT MAY CONCERN

THE PICKERT STOCK CO.

1913-1914 season and paid royalty in advance on it to Darcy and Wolford. On April 17, 1916, we contracted for the play again for summer season of 16 weeks, and also paid in royalty in advance. Darcy and Wolford.

In August we negotiated for the play again, but didn't renew our contract because we learned "Two Stocks" had already contracted for said play for New York State, and as we play some of the same time the other two do we didn't want "House of Lies" as we had already played it once over the time. We still have contracts in our possession, the signing of which would have given us the play for our Fall season if we had so decided.

The Pickert Stock Co. has an entirely new list of high class royalty plays, arranged by our New York Representative, Geo. W. Winnett, and the managers say "they're the best bills we ever had."

The Pickert Stock Co. played Haven's Theatre, Ocean, last week, and gave as good satisfaction as some of the bigger companies. Manager Bitner will furnish programs to all who wish them, and if you must know will give you our full week's receipts.

Managers who are receiving letters from Darcy and Wolford or any of our competitors about our plays may write Geo. W. Winnett, 537 Knickerbocker Building, New York, as to our Royalty Rights (Paid in Advance) before booking the show. By mail we are sending our entire route to Darcy and Wolford for their information and information of Managers.

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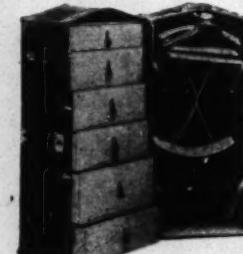
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NEW YORK TO HAVE THEATRE OF THRILLS

Patterned After Grand Guignol of Paris, It Will Present Playlets Calculated to Shock. Will Begin with French Works.

Before the current theatrical season is out New York will have a little playhouse patterned after the famous Grand Guignol of Paris. An old stable in Thirty-fourth Street between Second and Third Avenues is to be reconstructed into an intimate theatre with a seating capacity of 299, which will bring it within the building regulations for theatres of the smallest size.

The dinginess of the building will be preserved for the sake of atmosphere, the approach to the auditorium will be through a dark passage, and rough benches will be provided for seats.

The theatre will follow the policy of the Grand Guignol and produce playlets calculated to thrill or startle. In fact, a number of the playlets of the Montmartre institution have been obtained for presentation, and Carrie V. King, an American writer who lives in Paris, will sail Saturday for New York with some of the manuscripts. The theatre will be ready for occupancy about Jan. 1.

BARRIE PLAY FOR ARLISS

When George Arliss, at the first New York performance of "Paganini," a few weeks ago stated that in the course of the season he would appear in two or three other plays, little attention was paid to the statement.

It now transpires that the utterance of Mr. Arliss was an intimation of plans

formulated by this actor and his managers, Klaw & Erlanger and Geo. C. Tyler. These plans include the appearance of Mr. Arliss in a new version of "The Professor's Love Story," J. M. Barrie's play in which the late E. S. Willard met with such success. Mr. Barrie will make the new version of his play.

ELKS HONOR MANAGER

OAKLAND, Cal., Sept. 30.—Oakland Lodge, No. 171, of the Elks, gathered Sept. 21 to attend a farewell to Harry E. Cornell, manager of Pantages' local house, who left during the week for Minneapolis.

Cornell will be succeeded by Robert G. Dady. Mr. Cornell goes East to become manager of Pantages' new house in Minneapolis.

STORM CANCELS FAIR

CHARLOTTESVILLE, Va., Oct. 2.—There will be no fair held here this year, the dates for the Albemarle County Fair having been canceled.

At a meeting of the directors of the Albemarle County Fair Association recently the following resolution was passed: "Owing to the damage done by the storm and water to the grounds on which the Albemarle County Fair was to be held Oct. 17-20, and the unavoidable delay in getting the necessary repairs made in time for the dates set, it is the sense of the directors of the association to call off the fair for this year and to authorize the holding of the fair in 1917 on such dates as Virginia's Fair Circuit may select."

HALT CHILD ACTRESS

CLEVELAND, O., Sept. 30.—The Juvenile Court has put a stop to the appearance of

Virginia Strang, the child actress, claiming she was too young to work under the child labor act. Judge Addams has her case under advisement. Meanwhile Miss Strang is at her home in West Forty-fourth Street, Cleveland.

NEW TORONTO MANAGER

TORONTO, Sept. 30.—Fred W. Busey, a veteran showman who spent two years managing Madame Calve in her tour of the world, built and operated the Savoy Theatre in San Francisco, was manager of Nat Goodwin for some years, and for twenty-three years was with Sells Brothers and Barnum's circuses, was recently appointed manager of the Gayety Theatre in Toronto, Can., succeeding Thomas R. Henry.

"JEFF" FOR MAUDE

Cyril Maude will appear late this month in a new comedy, called "Jeff," dealing with life in a small town in Canada near the border line. With the exception of Muriel Martin Harvey, Mr. Maude will be supported by an all American cast. This is due to the fact that the characters in the play are of the Northern New England type, with the exception of the roles taken by Mr. Maude and Miss Harvey.

COURT SETS PRODUCER FREE

Harry De Laney, a lawyer and producer of fashion shows, was discharged because of insufficient evidence when arraigned before Magistrate Deuel Sept. 27, in Jefferson Market Court, charged by Kenneth Palmer, a realty broker, with having passed a worthless \$60 check. De Laney's arrest on Monday prevented the opening of "Clothes," a fashion show, at the Forty-eighth Street Theatre.

MACK'S CLOTHES ARE PARAMOUNT

FAMOUS PLAYERS of Screen and Stage have found by past experience that it has been a matter of MUTUAL advantage to consult Mack when contemplating a GENERAL replenishment of their Wardrobe.

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Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

DIET FOR DIABETICS

I recently have received a number of inquiries relating to the diet of diabetic people. It seems that there are quite a few of these cases in the profession. The question of diet in these instances has been a serious proposition with the afflicted and in fact this factor is looked-upon by medical authorities as the most important one in the treatment of the disease.

An exclusive diet on any pabulum, no matter what it be, is bad. It may be persisted in for a short time but the patients soon tire of it, the monotony drives them to desist from proper feeding and the result is not at all desirable. The carbohydrates (the starches) are the one class of foods that the diabetic fears, and justly so. Yet even this class of food may be allowed in graded quantities, depending upon a number of factors. The most important of these is whether or not the system digests that sort of food. This is best ascertained by an examination of the urine, which shows the presence or absence of grape-sugar (glucose) and in what quantities.

There are plenty of physicians who make a special study of the diabetic question of this disease and unless one has a thorough knowledge of the many phases of the disorder and its peculiarities, its proper treatment is questionable.

Now, as a general proposition, it may be stated that diabetics should partake of articles of diet which contain no carbohydrate elements whatever, or very little of such. To the first class belong all varieties of fresh and salt meat, liver excepted, clear meat soups, poultry, fish, shell-fish, butter and eggs, fats and oils and cheese. As belonging to the second class may be mentioned the green vegetables, such as cabbage, cauliflower, Brussels sprouts, string beans, onions, cucumbers, tomatoes, lettuce, escarole, spinach, chicory, watercress, dandelion, beet-tops, asparagus, all nuts except chestnuts, all the acid fruits, and jellies (unsweetened) prepared from meat-juices and gelatin.

It is true that many of the substances enumerated contain sugar, but that is not grape-sugar. The various sugars and starches which they contain are more easily converted than glucose and consequently are taken care of by the organism. Fortunately milk-sugar is of this class and milk may therefore be freely allowed to the diabetic.

In regard to bread, it may be said that the toast of whole-wheat bread twenty-four hours old is preferable to gluten or graham bread. Reynold Webb Wilcox, an authority, makes the following statement: "All the so-called health foods, with which the author is acquainted, for the use of diabetics, are deliberate frauds." Bread made from almond flour is highly recommended.

Butter may be eaten by diabetic patients, but its quantity should be limited.

Beverages—Tea, coffee and cocoa, with cream or milk, and sweetened with beet—not cane—sugar is permissible. Many people use saccharin as a sweetening agent but this should not be indulged in more than one-eighth grain quantities to the cup of beverage. An excess of saccharin is likely to cause a constant disagreeable sweetish taste in the mouth, which is as objectionable as it is undesirable.

All sorts of malt-liquors are strictly prohibited on account of their sugar contents. Cider and other fermented beverages belong to the same class. The wines that

contain only a very small quantity of sugar, such as Burgundies, Bordeaux, Rhine and still Moselle wines, may be allowed in moderation. Allow plenty of water.

A remarkable form of treatment has of recent years been instituted, with considerable success, the potato treatment. This is said to be useful in all classes of cases. One to two pounds of this vegetable may be eaten daily with the result of diminishing the thirst and the quantity of sugar in the urine. It is followed by an improvement in the general condition of the patient. If a diet of bread is resumed, the symptoms at once recur, only to disappear on the return to potatoes.

Joslin is an authority on this subject. The following recipes and menus taken from the work of that authority may aid many:

1.—*Hepco cakes*. Each cake is equivalent to one egg. Hepco flour 4 2-3 ounces; eggs two; cream 40 per cent (2 ounces); butter 1½ ounce; make twelve cakes.

2.—*Lyster muffins*—equivalent to one egg. Lyster flour 3½ ounces; two eggs; 3 ounces of 40 per cent cream; 2 ounces of butter; make twelve muffins.

3.—*Bran biscuits* for constipation. Bran, 2 ounces; ¼ teaspoonful of salt; 1-5 of an ounce of powdered agar; 3 1-3 ounces of cold water. The bran is tied in a cheese-cloth and washed under a cold water tap, until the water returns clear. This washes out the starch. Add the agar to the water and bring to a boiling point. Add to the washed bran the salt and hot agar solution. Mold into two cakes. Place in a pan on oiled paper and let it stand for half an hour. When firm and cool bake in moderate oven for thirty or forty minutes.

4.—*Bran cakes* for diabetics. 2 cups of bran; 1 ounce of melted butter; 2 whole eggs; 1 white of an egg; 1 teaspoonful of salt; water. Wash all starch from the bran as directed above. Wring dry. Mix the bran, well-beaten whole eggs, butter and salt. Beat the egg white very stiff and fold in at the last. Shape with knife and spoon into three dozen cakes. Flavor with cinnamon or similar non-sugar containing material.

5.—*Diabetic lemon jelly*. 1 ounce of lemon juice; 1 2-3 ounces of water; 1 drachm of gelatin; saccharin to sweeten cream 1 ounce. Soften the gelatin in a part of the cold water. Heat the remaining water and lemon juice and pour over the gelatin. Stir until dissolved. Add saccharin and strain.

6.—*Diabetic ice-cream* is made as follows: 40 per cent cream—3 ounces; 1-3 ounce of water; 1 egg; saccharin; flavor; make a soft custard of the egg, 1 2-3 ounces of the cream and water. Whip the remainder of the cream and fold into the custard. Saccharin is added to the cream. Flavor and freeze.

Many persons like vegetables. Many of these contain large quantities of starch. The authority above referred to recommends in these cases, thrice-cooked vegetables which are prepared as follows:

The vegetables are cleaned, cut up fine, soaked in cold water and strained. They are then placed in a large square of double cheese-cloth and tied up, but not compressed. The bag of vegetables is placed in fresh cold water and the water is placed on the fire and heated to 150 degrees.

ANSWERS TO CORRESPONDENTS

BECOMING DEAF.

Mr. S. M., Jersey City, N. J., writes:

DEAR DOCTOR: I am forty-eight years of age and am becoming rather deaf. I pay a good deal of attention to cleanliness of the ears. I have tried hot olive oil and other remedies without relief. Can you suggest something that would relieve me? Thanks.

REPLY.

A great many people entertain the idea that deafness is due to accumulation of dirt in the ears. While in a sense this may be true, deafness usually results from disorders of the highly delicate mechanism of the inner ear and in order that it be improved or cured it is necessary to at first establish the cause of the trouble and eliminate it. An ear-specialist (otologist) will, after a thorough examination, be most competent to advise you what to do. Other methods are guesses pure and simple. Be examined and go after the condition right.

GETTING FAT.

B. H., Lynchburg, Va., writes:

DEAR DOCTOR: I am seeking your advice and information through THE CLIPPER. I am with a stock company and am getting fat in certain parts of the back (lower back). All other portions are proportionate and do not seem to share in the putting on of fat. The trouble is getting to be disfiguring and interferes with my work. Please advise me what to do to get rid of this trouble. Many thanks.

REPLY.

Turkish baths, followed by vigorous massage of the portions of the body affected, will render excellent service in your case. Compression by somewhat tight bandaging during the night will also be of value. Do not take patent medicines advised to reduce fat, they may injure you. Take the baths twice a week, not oftener than three times. Limit the quantity of fluid you are taking. Dry diet is preferred.

YAWNING.

MRS. R. N., Little Sioux, Ia., writes:

DEAR DOCTOR: For the past year I have been suffering with spells starting by my yawning. Gradually these yawns become more intense and finally wind up by my becoming very sick to my stomach. These spells usually manifest themselves during my work in the evening and at night. They do not last over forty or perhaps thirty minutes. They gradually wear off. If they come on when I am on the stage water runs out of my eyes and nose and the yawning keeps me from reading my lines. I am very energetic but nervous. Have tried many things without avail. Please advise me through THE NEW YORK CLIPPER what to do. Many thanks.

REPLY.

Your trouble is purely a nervous manifestation. I would suggest that you have the lining of your nose cauterized. (Any good nose and throat specialist will do that for you without keeping you away from your work.) Keep your bowels open. Take a tablespoonful of the following preparation, every three hours beginning after your noon meal:

Tincture asafetida 2 drachms
Tincture valerian ammon 2 drachms
Aq. Camphor 6 ounces

LEAD POISONING.

MR. L. K. J., Philadelphia, Pa., writes:

DEAR DOCTOR: A brother of mine (twenty-nine years of age) is suffering from lead-poisoning. I have just found out about it yesterday. I am a singer and constant reader of THE CLIPPER. I will, therefore, be obliged to you if you will tell me through that publication whether or not the disease is curable.

REPLY.

That depends upon the degree of lead intoxication. If not too far gone it is curable. The sooner treatment is instituted the better. If no organic trouble resulted and treatment is begun before the poison had a chance to destroy vital parts, the outlook on the whole is favorable.

BROKEN KNEE CAP.

RUSSIAN DANCER, New York, writes:

DEAR DOCTOR: I have been the victim of a peculiar twist of my left leg while doing a Russian dance which resulted in my fracturing the knee cap. I was in bed for many weeks and the cap did not heal. An X-Ray picture shows that it is badly broken and the fragments are quite apart. My bookings, of course, had all been cancelled. I am getting different advice from my friends and one suggests this and another that, and I am all mixed up. I cannot walk and I am worried sick. Have decided to ask you what to do and hope to receive an early reply through THE CLIPPER. Best wishes.

REPLY.

Do not fool around but have the knee cap repaired by an operation. I am sure everything else has been tried and failed. Now then, why procrastinate? You are making a living from the dexterity of your limbs and you cannot afford to take chances. Have a good surgeon wire the knee cap for you and do the things that are essential for the re-establishment of good joint function.

LOCOMOTOR ATAXIA.

M. L. P., Washington, D. C., writes:

DEAR DOCTOR THOREK: Please let me know, through THE CLIPPER, what the outlook is in a case of locomotor ataxia. Can it be cured? Many thanks.

REPLY.

The course of locomotor ataxia is essentially chronic. It may extend over a great many years. The first stage lasts from a few months to many years. The second stage may develop rapidly or slowly. The third stage is terminal. Cases of apparent arrest of the disease have been reported. The progress of the disease may, in favorable cases, be arrested, checked, or at least delayed. If a specific condition is responsible for the disease (as is usually the case) and if the disease is taken hold of early, the outlook is much better than in neglected cases.

STONE IN THE KIDNEY.

WHITE RAT, Cincinnati, O., writes:

DEAR DOCTOR: I have just been preparing to start on my season's engagements when I was suddenly taken ill with violent pains in the right side. I was then in St. Louis. The doctor was called and said I had appendicitis. He called in two more physicians and they agreed that it was the appendix which was at fault. After freezing it four days I got better. I came home and was seized with another attack. I sent for another physician who took an X-Ray picture and found it was no appendicitis at all but a little stone is shown on the picture, trying to find its way from the kidney to the bladder. I would have been in a fine fix had I let the first fellows take care of me, wouldn't I? Before I decide anything definite I would like to hear from you in THE CLIPPER and I wish you would advise me what to do. Please let me hear from you soon. Many thanks.

REPLY.

You certainly have a careful physician now. You are not the only one in whom mistaken diagnoses are made. Cases like yours are frequently puzzling and a stone in the ureter will often simulate appendicitis. I would suggest that you leave matters alone now for a while. It may be that the stone will work its way through. If not, it will of course have to be removed. You ought to be grateful to your present physician. The position of the ureter on the right side in relation to the appendix, is so close that mistakes like in your case are not infrequent.

MRS. M. SHERDAINE, New York.—I have answered your letter to address given but it returned as insufficiently addressed. Please let me know your whereabouts and I will re-address it. MRS. W. SHERRY, Amagansett, L. I.—Your letter has been answered by mail. FRED.—I will be in Philadelphia the last week in October at the Bellevue-Stratford Hotel.

The Song that will put your act over.

The Hit of
THE FOLLIES of 1916

HAVE A HEART

LYRIC BY
GENE BUCK

MUSIC BY
JEROME KERN

A FEATURE
WITH EVERY
HEADLINER

The Sunshine of Your Smile

A BALLAD
BEYOND
COMPARE

PUBLISHED BY

T.B.HARMS & FRANCIS, DAY & HUNTER
62 WEST 45TH STREET, NEW YORK.

FRENCH OPERA CO. PLAN SEASON HERE

Antoine K. de Vally Will Bring Entire Company from Paris and Give Season in This Country.

Another grand opera company is contemplating invading the already well supplied grand opera field this season. With the Metropolitan, the Boston National, the Chicago, the Ellis-Farrar-Destinn combination, the Interstate, the San Carlo, the Los Angeles, the Royal Italian Companies and the Aborns, one would think that music lovers would have enough of this form of entertainment.

The latest addition will be M. Antoine K. de Vally, an impresario of Paris, who announces that he is going to give a gala season of French grand opera right here in New York, under the auspices of the French Government, the Paris Grand Opera and the Opera Comique, with a company of artists which will include nearly every singer of prominence on the operatic stage in France.

M. de Vally says that he has been offered several opera houses here and in other cities for his French company and that he has been assured of the support of the French-American colony, the members of which, he says, will subscribe liberally for his season. He claims to have the co-operation of the French Government in the undertaking.

He plans to bring over his entire organization from Paris, with four conductors, six stage directors, principals, chorus and corps de ballet. It is his plan to give French opera exactly as it is presented in Paris.

DANCERS BUY HOUSE

The Ford Sisters (Dora and Mabelle), who are dancing in "The Passing Show of 1916," at the Winter Garden, purchased a home at Bath Beach, last week, and presented it to their mother. Mrs. Ford was herself a dancer, having, with her husband, under the name of Ford and Forrester, danced her way around the world for twenty years.

Joe H. Lee, who for many seasons has been prominently identified with "Billy the Kid" company, and recently finished a successful summer season with Pawnee Bill's Pioneer Days Wild West, will enjoy a short visit to Major Lillie's (Pawnee Bill) Buffalo Ranch at Pawnee, Okla., before returning east. He has been re-engaged for the Pawnee Bill Show for the 1917 summer season.

REHEARSING ON FOUR STAGES

The rehearsals for the New Winter Garden production, which is to follow "The Passing Show of 1916," began Monday and occupy the stages of four Shubert theatres. The Winter Garden stage will be used for the setting up and perfection of scenic and electrical effects of the new show. The principals will be at one theatre; the ballet at one, and the chorus at another.

Harry Liston, the old time comedian, writes me that he is still in harness and very much to the good. He states that he recently toured with Max Erard and Maskelyne's Mysteries.

A NEW PRODUCING FIRM

George M. Devere, the well-known black-face comedian, has formed a partnership with M. W. Kalleser and will shortly send out on tour Mr. Kalleser's three-act comedy drama, "The Ingrate," with Francis Keeley and a strong supporting company. The company is now in rehearsal and will open about Oct. 15.

The new producing firm has ready for production two other pieces, "What Might Have Been" and "A Millionaire for a Day." Phil York will be the business manager of "The Ingrate." Ellis Antkes has been appointed New York representative.

LADIES' DAY AT FRIARS

The Friars have sent out announcements of "Ladies' Day" at the Monastery, No. 110 West Forty-eighth Street, on Monday, Oct. 9, from two to six o'clock p. m. Each member will be furnished with two tickets on receipt of the names of his guests.

At four o'clock a concert will be given in the Auditorium, at which four eminent artists will appear; Albert Spalding, violinist; Rudolph Ganz, pianist; George Barrere, flute virtuoso, and André Benoit, accompanist. These artists are all members of the Friars, and the announcement of their appearance at this concert ensures a large and brilliant audience.

OLCOTT REFORMS

Interest in the forthcoming appearance of Chauncey Olcott, noted Irish singer, in the new play by George M. Cohan, "Honest John O'Brien," is widespread, in view of the fact that Mr. Olcott will not sing even one song in the production. Needless to say, the new rôle will be awaited with eagerness by his army of admirers. Mr. Olcott plays the part of a good-natured Irish-American gambler, and in his support are Willette Kershaw, Grace Goodall, Mary Ramsey, Calvin Thomas, Joseph Kilgour, George Sidney and others.

"Honest John O'Brien" opened in Detroit on Monday evening of this week.

LITTLE CLARICE A SOLDIER

Clarice Snyder, seven years old, has been engaged by the Shuberts for the rôle of a little soldier in "Her Soldier Boy."

"DEVIL'S HARVEST" IN BOSTON

BOSTON, Sept. 29.—Castle Square, the erstwhile home of the John Craig Players, will be the scene of "the Devil's Harvest" on Monday, under the auspices of the International Circuit. Nat Griswold will appear in the leading rôle. This is the play in which Lefever and Bratton are making their re-entry into the production field.

REVIVE "THE POETASTER"

PITTSBURGH, Oct. 2.—William Poel, founder and director of the Elizabethan Stage Society, has been engaged by the Carnegie Institute of Technology to coach the students of the dramatic arts department in a classic production of Ben Johnson's "The Poetaster." His engagement will last for three weeks.

BOBBIE ALLEN ANSWER

Bobbie Allen, in private life Mrs. Jack Hunt, please communicate with Mrs. Mae White, 310 N. Rand St., Charleston, W. Va.

Have good news for you.

FELT OKLAHOMA STRIKE

Some independent Chicago agents with acts scheduled to play Oklahoma City kept the wires hot Saturday when acts sent to the strike-bound city balked. One prominent agent, with a famous girl water act, got notice that the girls, who were not members of the A. A. A., refused to work because they feared violence. He wired that they must adhere to their contracts, but most of the day passed in uncertainty, as the girls agreed to play in one wire and refused to do so in the next.

GADSKI RE-PLACES DESTINN

SAN FRANCISCO, Sept. 30.—Johanna Gadski sang the rôle of Aida this afternoon at the performance of that opera at Erving Field. Emmy Destinn, who, it was reported, would sing the rôle, could not be secured.

HARDY MANAGER OF MODERN

PROVIDENCE, R. I. Sept. 30.—Marlborough Hardy, long identified with the show business, has been appointed manager of the Modern Theatre, in this city. The house is on the International Circuit and is doing excellent business. Mr. Hardy formerly was with James A. Hearn, and came to Providence from Newark.

HORNING ASSISTANT MANAGER

READING, Pa., Sept. 30.—Robert Horning advertising man at the Hippodrome, has been promoted to the position of assistant manager of the Hippodrome and Orpheum Theatres, here. Both houses are under the management of Geo. W. Carr, representing the Wilmer & Vincent interests at the two theatres here.

HELEN TRIX'S

FEATURE SONG IN

"CASTLES IN THE AIR"

at the 44th St. Theatre, New York, is the wonderful number

"I Want To Be Wooed By A Toreador"

By Herman L. Gantvoort and Rupert M. Graves

Professional singers write for copy of this new song hit

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SONG WRITERS MAY COME AND SONG WRITERS MAY GO BUT

HARRY VON TILZER

just simply can't make his songs behave. They will insist upon being HITS. Gee, that VON TILZER guy is lucky. Look at the hits he has. I never had any real luck in my life. It's hard work in giving the public what they want. My best pal wouldn't sing a song for me if it didn't make good, and I wouldn't expect him to. I always try to give you new ideas. I've never imitated another writer. Right now I've got the greatest bunch of songs I've ever had at one time. Look them over. They're just a year ahead of the rest. NOTE: I was the first publisher to use this white on black "ad"—now they're all—

OUR BEAUTIFUL HAWAIIAN SONG THAT IS SWEEPING THE COUNTRY

ON THE SOUTH SEA ISLE

Not an imitation but a creation with beautiful harmony for duet, quartette, or trio. Also beautiful obligato. A sure hit.
By HARRY VON TILZER

A BEAUTIFUL BALLAD DIFFERENT FROM THE REST

THERE'S SOMEONE MORE LONESOME THAN YOU

Lyric by LOU KLEIN

The greatest punch poem with this ballad you've ever heard.

Music by HARRY VON TILZER

A BRAND NEW IDEA IN MARCH BALLADS

THROUGH THESE WONDERFUL GLASSES OF MINE

This song looks like one of the biggest hits we've ever had. Any amount of comedy, topical and local choruses ready now.
Lyric by JACK MAHONEY

Music by HARRY VON TILZER

THE MOST NOVEL SONG ON THE MARKET

"BABETTE" (SHE ALWAYS DID THE MINUET)

Lyric by STERLING & MORAN

One of those different songs that only come from the House of HARRY VON TILZER

Music by HARRY VON TILZER

"YOU WERE JUST MADE TO ORDER FOR ME"

Lyric by JACK MAHONEY

A great double for boy and girl with beautiful obligato.

Music by HARRY VON TILZER

ARE YOU LOOKING FOR A GREAT COMEDY SONG?

"Sometimes You Get A Good One and Sometimes You Don't"

Lyric by ANDREW B. STERLING

Lots of extra verses. Great for either male or female.

Music by HARRY VON TILZER

A BETTER SONG THAN "THE GREEN GRASS GREW ALL AROUND"

"With His Hands in His Pockets and His Pockets in His Pants"

Lots of comedy verses that will make your audience laugh out loud.

ANOTHER CINCH HIT

"Since Mary Ann McCue Came Back from Honolulu"

A regular HARRY VON TILZER novelty song. Lots of laughs.

GOING BIGGER THAN EVER

"On The Hoko Moko Isle"

AL JOLSON'S RIOT SONG

I Sent My Wife To The Thousand Isles

HARRY VON TILZER MUSIC PUBLISHING CO.

222 West 46th Street, New York City

BEN BORNSTEIN—Prof. Mgr.

October 7, 1916

BURLESQUE**Columbia Wheel**

Al. Reeves Big Beauty Show—People's, Phila., Oct. 2-7; Palace, Baltimore, 9-14.
Behman Show—Grand, Hartford, Oct. 2-7;
Jacques, Waterbury, Conn., 9-14.
Ben Welch's—Star, Cleveland, O., Oct. 2-7;
Empire, Toledo, O., 9-14.
Bon Tots—Empire, Toledo, O., Oct. 2-7;
Lyric, Dayton, O., 9-14.
Bostonians—Gaely, Omaha, Neb., Oct. 2-7;
Open 9-14; Gaely, Kansas City, Mo.,
16-21.
Bowery Burlesquers—Empire, Newark, Oct.
2-7; Casino, Philadelphia, Pa., 9-14.
Burlesque Review—Casino, Phila., Oct. 2-7;
Bronx, New York, 9-14.
Follies of the Day—Corinthian, Rochester, N.
Y., Oct. 2-7; Bastable, Syracuse, N. Y., 9-
11; Lumberg, Utica, 12-14.

Globe Trotters—Jacques, Waterbury, Conn.,
Oct. 2-7; Newburgh, N. Y. and Poughkeepsie,
N. Y., 9-14.
Golden Crooks—Olympic, Cincinnati, Oct.
2-7; Columbia, Chicago, 9-14.
Hastings' Show—Gaely, Montreal, Can.,
Oct. 2-7; Boston, Mass., 9-14.
Hello, New York—Orpheum, Paterson, N. J.,
Oct. 2-7; Empire, Hoboken, N. J., 9-14.
Hip-Hip-Hooray Girls—Open Oct. 2-7; Gaely,
Kansas City, 9-14.
Howe's Kissing Girls—Gaely, Toronto, Can.,
Oct. 2-7; Gaely, Buffalo, N. Y., 9-14.
Irwin's Big Show—Columbia, New York, Oct.
2-7; Casino, Brooklyn, 9-14.
Liberty Girls—Columbia, Chicago, Oct. 2-7;
Berchel, Des Moines, Iowa, 8-11.
Maids of America—Plainfield, N. J., Oct. 2;
Perth Amboy, 3; New Brunswick, 4; Park,
Bridgeport, Conn., 5-7; Colonial, Prov.
idence, 9-14.
Majestics—Gaely, Boston, Oct. 2-7; Colum-
bia, New York, 9-14.
Marion's Big Show—Star and Garter, Chi-
cago, Oct. 2-7; Gaely, Detroit, Mich., 9-14.
Merry Rounders—Casino, Boston, Oct. 2-7;
Grand, Hartford, 9-14.
Midnight Maidens—Palace, Baltimore, Oct.
2-7; Gaely, Washington, 9-14.
Million Dollar Dolls—Cohen's Newburgh, N.
Y., Oct. 2-4; Cohen's, Poughkeepsie, 5-7;
H. & S., New York, 9-14.
Mollie Williams' Show—Empire, Albany, N.
Y., Oct. 2-7; Gaely, Boston, 9-14.
New York Girls—Gaely, Kansas City, Mo.,
Oct. 2-7; Gaely, St. Louis, 9-14.
Puss Puss—Gaely, Pittsburgh, Oct. 2-7;
Star, Cleveland, 9-14.
Rag Doll in Ragland—Colonial, Providence,
Oct. 2-7; Casino, Boston, 9-14.
Roseland Girls—Bastable, Syracuse, N. Y.,
Oct. 2-4; Lumberg, Utica, 5-7; Gaely,
Montreal, Can., 9-14.
Rose Sydell London Belles—Lyric, Dayton,
O., Oct. 2-7; Olympic, Cincinnati, O., 9-14.
Sidman's Own Show—Empire, Hoboken, N.

J., Oct. 2-7; Peoples, Philadelphia, Pa.,
9-14.
Sightseers—Gaely, Washington, D. C., Oct.
2-7; Gaely, Pittsburgh, Pa., 9-14.
Some Show—Gaely, Detroit, Oct. 2-7; Ga-
lery, Toronto, Ont., 9-14.
Spiegel's Revue—Empire, Brooklyn, Oct. 2-7;
Park, Bridgeport, Conn., 12-14.
Sporting Widows—Casino, Brooklyn, Oct. 2-
7; Empire, Newark, N. J., 9-14.
Star and Garter—Gaely, Buffalo, N. Y., Oct.
2-7; Corinthian, Rochester, N. Y., 9-14.
Step Lively Girls—Gaely, St. Louis, Oct.
2-7; Chicago, Ill., 9-14.
Twentieth Century Maids—Bronx, New York,
Oct. 2-7; Orpheum, Paterson, N. J., 9-14.
Watson's Beef Trust—Berchel, Des Moines,
Iowa, Oct. 2-5; Gaely, Omaha, Neb., 9-14.
Watson & Wrothe—H. & S., New York, Oct.
2-7; Empire, Brooklyn, 9-14.

AMERICAN CIRCUIT

Americans—Academy, Jersey City, N. J., Oct.
2-7; Gaely, Philadelphia, Pa., 9-14.
Auto Girls—Century, Kansas City, Mo., Oct.
2-7; Standard, St. Louis, Mo., 9-14.
Beauty, Youth and Folly—Majestic, Indian-
apolis, Ind., Oct. 2-7; Buckingham, Louis-
ville, Ky., 9-14.
Big Review of 1917—Marshalltown, 5; Cedar
Rapids, 6; Ottumwa, 7; Century, Kan-
sas City, Mo., 9-14.
Broadway Belles—Empire, Cleveland, Oct.
2-7; Erie, Pa., 9-10; Ashtabula, O., 11;
Park, Youngstown, 12-14.
Cabaret Girls—Lyceum, Columbus, O., 2-7;
Zanesville, O., 10; Canton, O., 11; Akron,
O., 12-14.
Charming Widows—Lafayette, 5; South
Bend, 6; Gary, 7; Gaely, Chicago, Ill.,
9-14.
Cherry Blossoms—Gaely, Minneapolis, Oct.
2-7; Gaely, St. Paul, Minn., 9-14.
Darlings of Paris—Gilmore, Springfield, 4-7;
Howard, Boston, 9-14.
Follies of Pleasure—Buckingham, Louisville,
Ky., Oct. 2-7; Lyceum, Columbus, O., 9-14.
French Frolics—Akron, O., 5-7; Empire,
Cleveland, O., 9-14.
Frolics of 1916—Howard, Boston, Mass.,
Oct. 2-7; New Bedford, Mass., 9-11;
Worcester, Worcester, Mass., 12-14.
Ginger Girls—Open, Oct. 27; Englewood,
Chicago, 9-14.
Girls from Joyland—Gaely, Brooklyn, Oct.
2-7; Academy, Jersey City, N. J., 9-14.
Girls from the Follies—Majestic, Wilkes-
Barre, Pa., 5-7; G. O. H., South Bethle-
hem, Pa., 9; Orpheum, Easton, Pa., 10;
Grand, Trenton, N. J., 12-14.
Grown Up Babes—Hudson, Schenectady,
5-7; Binghamton, N. Y., 9-10; Norwich,
11; International, Niagara Falls, N. Y.,
12-14.
Hello Girls—Gaely, Chicago, 2-7; Majestic,
Indianapolis, Ind., 9-14.

Hello, Paris—Savoy, Hamilton, Can., 2-7;
Cadillac, Detroit, 9-14.
High Life Girls—Star, St. Paul, Oct. 2-7;
Duluth, Minn., St. Cloud, 9; Mankato, 10;
Waterloo, 11; Marshalltown, 12; Cedar
Rapids, 13; Ottumwa, 14.
Lady Buccaneers—Cadillac, Detroit, Oct. 2-7;
Open, 9-14; Englewood, Chicago, 16-21.
Lid Lifters—New Bedford and Worcester,
Oct. 2-7; Gardner, Mass., 9; Greenfield,
10; Amsterdam, 11; Hudson, Schenectady,
12-14.
Military Maids—Star, Toronto, Can., Oct.
2-7; Savoy, Hamilton, Ont., 9-14.
Mischievous Makers—Penn Circuit, Oct. 2-7;
Gaely, Baltimore, 9-14.
Monte Carlo Girls—Park, Youngstown, O.,
2-7; Penn Circuit, 9-14.
Pace Makers—Standard, St. Louis, Oct. 2-7;
Terr Haute, Ind., 9-11; Lafayette, 12;
South Bend, 13; Gary, 14.
Parisian Flirts—Gaely, Milwaukee, Oct. 2-7;
Gaely, Minneapolis, Minn., 9-14.
Pat White Show—International, Niagara
Falls, N. Y., 6-7; Star, Toronto, Ont., 9-14.
Record Breakers—Olympic, New York, Oct.
2-7; Majestic, Scranton, Pa., 9-14.
September Morning Glories—Gaely, Phila-
delphia, Oct. 2-7; Shamokin, Pa., 9; Shen-
andoah, 10; Majestic, Wilkes-Barre, Pa.,
12-14.
Social Follies—Trocadero, Philadelphia, Oct.
2-7; Olympic, New York, 9-14.
Tango Queens, Majestic, Scranton, Pa., 2-7;
Gaely, Brooklyn, 9-14.
Tempers—Star, Brooklyn, Oct. 2-7; Hol-
yoke, Mass., 9-11; Springfield, Mass., 12-14.
Thoroughbreds—Gaely, Baltimore, Oct. 2-7;
Trocadero, Philadelphia, Pa., 9-14.
Tourists—Englewood, Chicago, Oct. 2-7; Gaely,
Milwaukee, Wis., 9-14.
U. S. Beauties—Grand, Trenton, N. J. 4-7.

SUPPLEMENTAL ROUTE

"An Old Sweetheart of Mine"—Indianapolis,
2-7.
"Bird of Paradise"—Lyric, Cincinnati, 1-7.
Fields, Lew—Milwaukee, 1-4.
"Fear Market, The"—Newark, N. J., 2-7.
"Fair and Warmer"—Ford's, Baltimore, 9-14.
"Her Soldier Boy"—Lyric, Philadelphia,
Pa., 2-7.
Graham, Oscar—Hamlin, Tex., 4; Anson, 5;
Rotan, 6; Ruby, 7; Sweet Water, 9; Thur-
ber, 10; Strawn, 11; Whitney, 12; Hills-
boro, 13; Coolidge, 14.
"Lost in New York"—Albany, N. Y., 5-7.
"Pair of Silk Stockings"—Lyric, Cincinnati,
O., 8-14.
"Peck's Bad Boy" (Bennet & Herman, mgrs.)
—New Lisbon, Wis., 4; Lodi, 5; Stoughton,
6; Whitewater, 7; Evansville, 9; Belvidere,
Ill., 10; Brodhead, 11; Arlyle, 13.
"Polly"—New Garrick, New York, 9-14.
"Robinson Crusoe, Jr."—Academy, Baltimore,
2-7.

"Twin Beds," Western Co. (A. S. Stern & Co.,
mgrs.)—Kingston, Ont., Can., 4; Brockville,
5; Renfrew, 6; Cornwall, 7; Ottawa, 9.
Tellegen, Lou—Academy, Baltimore, 9-14.
Tempest, Marie—Broad, Phila., 2-14.
"Uncle Tom's Cabin," Kibbie's—Springfield,
O., 7; Hamilton, 8; Connorville, Ind., 9;
Greensburg, 10; Columbus, 11; Seymour,
12; Washington, 13; Vincennes, 14.
Warfield, David—Ford's, Baltimore, 2-7;
Knickerbocker, New York, 9, indef.
Jewett, Henry, Players—Copley, Boston,
indef.
Wallace, Morgan, Players—Sioux City, Ia.,
indef.
Desmond, Ethel, M. C. Co.—Abbeville, La.,
1-7.

"WITHIN THE LAW" NEXT

Al Wood's remarkable money maker,
"Within the Law," has been leased to
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A five-reeler will be made under the
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*Bulletin of the Metropolitan Museum of
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that "the cinema will in future be utilized
for the purpose of preserving educational
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museums throughout the country will here-
after maintain film libraries.

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WALTER WILSON

COLONIAL

The Colonial has set some pace during the past three weeks for it to follow during the season. The bill this week is easily the best shown so far. The house was packed, standing room being in evidence Monday night.

The laughing hit of the bill was scored by Wells, Norworth and Moore, with Santy and Morton winning a close second.

Emily Frances Hooper and Herbert Marbury opened with a song and dancing and considering the spot scored. What the team really needs is a little more time to put it in the proper shape. Miss Hooper is a dainty miss, who is exceedingly graceful, while Marbury lends much class to their work.

As a novelty team Frank Parish and Peru are there. Monday night the crowd simply wouldn't let them go off. The boys dance, juggle, jump chairs, stand on their heads, fall into barrels, and numerous other stunts, all performed with care and cleverness. Here is an act that stands alone and can make good on any bill.

Tom Kerr and Stiffy Berko, and their talking violins have improved wonderfully since their last New York appearance. They seemed to have acquired much more ease and inconsequence walked away with a fair size hit. The flirtation carried on with the violins as the mouthpiece made a clever piece of work. What they really need is a better selection of songs.

Gus Edwards and his company, including "Georgie" and "Cuddles," seemed to get a lot of fun out of their work, but the audience didn't enthuse until Gus introduced a war song with the assistance of an old Grand Army man (a plant) in the orchestra. The trouble with Gus' present act is that it is not up to the usual Gus Edwards standard. "Georgie" gave some really remarkable impersonations and deserves great credit, while little "Cuddles" had equal success with one of Nan Halperin's. The present Gus Edwards act is a disappointment, several changes being necessary before it passes the board of censors.

The intermission opened with the real laughing hit of the show, when Wells, Norworth and Moore began to put over a bunch of hoop???. There isn't much class to the act, it doesn't require it. All one of the boys has to do is to slap his partner on the face and the audience laugh. Some comedy. The girl has a pleasing singing voice and knows how to use it, also looking stunning in a pretty gown. The boys get away with a couple of songs in great shape. It is a dandy act in any position.

Mrs. Gene Hughes and Company in one

of Edgar Allan Woolf's sketches called "Gowns," pleased immensely. Mrs. Hughes doesn't let a chance get away from her, taking advantage of every opportunity. The rest of the company had suitable roles and gave good performances.

Santy and Morton then followed and had the crowd with them from the start. Morton's excellent comedy efforts combined with Santy's piano playing is good for a "clean up" on any programme.

Nicca Valieri, in Spanish dancing and presented by Payson Graham, held down closing position. While she is far from being "The New Otero," as the programme states, she is clever and does all her special dances in a graceful manner. An excellent stage setting and several beautiful costumes helped along the good work.

Tom Edwards, assisted by Alice Melville and Skeet Gallagher and Irene Martin showed new act, and a full review will be found in our New Act department.

MILWAUKEE, WIS.

DAVIDSON (Sherman Brown, mgr.)—Lew Fields in "Step This Way" will be the attraction first half of week of Oct. 1.

MAJESTIC (J. A. Higler, mgr.)—Bill week of 2: Claude Gillingwater, Milton De Long Sisters, The Meyako's, Primrose Four, James Hileullen, Bee Ho Gray and Ada Somerville, Kenney and Hollis, D'Amore and Douglas and Orpheum Weekly.

SHUBERT (Caniggemayer, mgr.)—Shubert Stock Company.

GAYETY (Chas. Fox, mgr.)—Parisian Flirts week of 1, followed by The Tourists.

EMPERESS (H. Goldenberg, mgr.)—Stock Burlesque.

HARTFORD, CONN.

PARSONS' (H. C. Parsons, mgr.)—"Katinka" 2-4; "The Blue Envelope," 5-7; "Fair and Warmer," 9-10; "Prince of Pilsen," 13-14; Lew Fields, in "Step This Way," 19; Mrs. Fiske, in "Erstwhile Susan," 20-21.

GRAND (Daniel Scullen, mgr.)—The new Behman show, week of 2.

PALACE (William D. Ascough, mgr.)—Bill 2-4: The Faynes, Fred Weber and company, Spencer, Charter and company, Carson and Willard and Bobby Heath and company. For 5-7: Marde and Hunter, Stetson and Huber, Sam Liebert and company, Fern and Davis and Merle's Cockatoos.

POLY'S (A. J. Vanni, mgr.)—Bill 2-4: Judge and Gale, Savannah and Georgia, Melody Four and Cecelia Wright, Hendrix and Padua and "Heart of a Thief." For 5-7: Espe and Dutton, Armstrong and Strouse, Mr. and Mrs. Gordon Wilde, Mary Norman, Melody Monarchs and Malds.

HARTFORD (H. H. Jennings, mgr.)—Ince's "Civilization," week of 2, marking the return of the house to pictures after the closing of Cecil Spooner and her players.

BROOKLYN, N. Y.

TELLER'S SHUBERT (Leo C. Teller, mgr.)—"Justice" this week. Oct. 9: Jane Cow! in "Common Clay."

BUSHWICK (Benedict Blatt, mgr.)—Bill week of 2: "The World Dancers," Flanagan and Edwards, Arthur Deagon, Truly Shattuck and Martha Golden, Charles Leonard Fletcher, Hugh Herbert and company, Merian's Canines, Gonne and Albert, Gusmani Trio and Pathé News.

MONTAUK (Louis Werba, mgr.)—"Fair and Warmer" week of 2; "Justice" week of 9, "Rio Grande" week of 16.

OAKMEADOW (H. A. Daniels, mgr.)—Bill week of 2: Nat C. Goodwin, Emma Carus and Larry Comier, Jack Wilson, The Ponsonby Sis-

ters, "The Age of Reason." Four Danubes, Thos. Swift and company, Gallagher and Martin, Parish and Peru and Hooper and Marbury.

GRAND OPERA HOUSE (Chas. Daniels, mgr.) Harry Clay Blaney in "In Walked Jimmy" this week.

CASINO (Wm. F. Rife, mgr.)—The Sporting Widows this week. Fred Irwin's Big Show next week.

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STRIKE BOARD FAVORS OKLA. ACTORS

(Continued from page 4)

appointment of a State Board of Arbitration and Conciliation, which after a thorough investigation of causes leading to the strike has handed down the following report:

"This case came on for hearing upon request of the officers of the Oklahoma Federation of Labor and publication of the fact that the managers had requested arbitration through the Oklahoma City Chamber of Commerce and Ed. S. Vaught's confirmation thereof, who is president of the Chamber of Commerce.

"This board upon being duly convened heard the statement of the complainants in the case, through counsel Mr. Giddings, to wit: That they were willing to arbitrate all of their differences and abide by the decision of this board, and the statement from the defendants, through counsel, Mr. Johnson, to wit: That they were unwilling to submit the matters in controversy to arbitration, and further that they would not be bound by any action of this board.

"Whereupon the Oklahoma State Board of Arbitration and Conciliation determined that, by reason of the strike existing, the public and city especially, were suffering inconvenience and injury, and proceeded of its own motion to make this investigation, of which these findings and recommendations are a result.

"Witnesses were heard on both sides of the case upon oath, and the board, under the statute authorizing its action, submits the following recommendations, which we believe will contribute to a fair and equitable settlement of the differences which constitute the cause of this strike.

"The facts in the case as presented by the evidence, appear to this board as follows: Some time during the month of July, or the latter part of June, the stage employees of this city, who at the time were employed by the defendants in this case, presented a contract to the theatre managers to cover the ensuing year; that they were unable to come to an agreement as to the terms of the contract submitted, and a strike was declared on or about July 20. At this time there was in existence in this city what is known as the triple alliance, composed of motion picture operators, musicians and stage employees, and the musicians and motion picture operators were on strike in sympathy with the stage employees in a short time, and about this time there was formed what is known as the quadruple alliance, which consists of the motion picture operators, musicians, stage employees and members of the White Rats Actors' Union of America, and the White Rats Actors in accordance with the terms of this alliance likewise went on strike in sympathy with the stage hands, and when they did so, the quadruple alliance demanded a union shop for all four crafts.

"The board will deal first of all with the local situation, which involves the stage employees, motion picture operators and musicians.

"We recommend that the stage employees and local managers enter into a contract embracing the following points: That nothing but union stage employees be employed in the city in theatres controlled by the above managers; that the rate of wages be increased \$3 per week, in accordance with the demand of the stage employees at the time of the strike, which makes the rate of wages as follows: Mas-

ter carpenters \$24 per week; property managers \$18 per week; assistant carpenters \$18 per week, the said week's work to consist of seven days.

"We further recommend that the hours of work be so arranged by the managers that it will be unnecessary for stage employees to report before eleven o'clock a. m., that they have proper relief periods for lunch and supper and that they be not required to work later than 10:30 p. m.

"We further recommend that all of the employees who were formerly employed by the managers in this city, including members of the stage employees, motion picture operators and musicians' union be reinstated at once, as outlined in the foregoing, without prejudice, and that within forty-eight hours after a settlement of this part of the controversy, that a committee representing each of the three organizations mentioned and the managers, meet in conference and draw up a contract for each of the organizations, embracing the terms and conditions of employment at this time, and herein recommended; said contracts to run for a period of one year from the date of said meeting, or longer if desired by the parties thereto, so that the contracts will expire simultaneously, and so that the management and the men will not be confronted with sympathetic strikes arising from the fact that the organizations affiliated under one general head will in the future be negotiating contracts at different times.

"We recommend as to the condition of employment under the quadruple alliance first, that all actors who appear in this and other cities in the State, be employed by the managers under the terms and provisions of an equitable contract, which shall embrace substantially the following points: The artist should forfeit to the manager a reasonable portion of his salary in case the artist fails through any fault of his own to appear as per contract or on account of sickness or accident. The manager should be allowed to cancel the engagement because of the inebriety or the suggestive act or word of said artist. The manager should not pay for any services not rendered by said artist by reason of the theatre being closed through fire, public authority or any reason beyond the control of the manager. The artist should present the act or specialty in the customary manner for the number of performances required daily and at the times required, and should not appear in any act or specialty in any theatre within a reasonable time of any prior engagement in the city. The said artist should comply with all reasonable rules and regulations prescribed by the manager, and the usual billing matter, including photographs and cuts, should be placed in the hands of the management a reasonable time before the beginning of the engagement, and should they fail so to do, the manager should have the necessary cuts and billing matter produced and the cost of same should be deducted from the actors' compensation. Should the artist cancel any engagement or any part thereof, they should pay as liquidated damages to the manager a sum equal to the salary they are to receive, and we recommend that in case any act proves unsatisfactory or insufficient, that the local manager hold his booking agent responsible and not the act or actors. This provision would make possible a play or pay contract. We are satisfied from the evidence placed before us that the actors have been grossly imposed upon by man-

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E. L. GAMBLE, Playwright,
East Liverpool, Ohio.

(Continued from page 38.)
agers in cities in this State, and that the managers have been imposed upon by certain booking agents of other States.

"As to the proposition of theatre managers using nothing but members of the White Rats Union, the board does not feel qualified at this time to pass judgment upon this important issue, by reason of the fact that Oklahoma City is one of a chain of cities on circuits which are booked by foreign concerns or booking agents, located outside the State, and we therefore doubt the feasibility of imposing upon the managers in Oklahoma City this duty. We understand that the managers have in the past operated with a closed shop in so far as the local men are concerned, and that it is possible to carry out such a contract with the White Rats Actors' Union, but on account of the conditions before mentioned, we can see that the matter is questionable and we believe that if a thorough trial is given it will demonstrate whether or not the plan is feasible.

"We further recommend that in the instance of the triple alliance, a plan of arbitration be embodied in each contract, substantially as follows: That whenever a grievance exists between any manager and any of his employees, the employees and the manager shall first try to adjust such differences; if they fail, a committee from the organization and from the managers be appointed and if they fail, the triple alliance select one man, the managers select one man, those two to select a third and disinterested party, one not connected in any way with the line of business involved, who shall, for the purposes of carrying out this agreement, constitute a board of arbitration, whose find-

ings shall be binding on all parties concerned, and we further recommend that in any negotiations under this proposed arbitration plan, that a complete record be kept.

"We are convinced from the testimony presented before this board, and after a thorough examination of the contracts under which the managers procure the acts, that the contract in universal use in this country is unjust, both to the actor and to the management. We recommend to the State legislature that it enact such laws as will protect the actors and managers operating in the State of Oklahoma.

"We further find from the evidence presented, the existence of a combination that controls managers and actors throughout the United States, and we recommend to the United States Congress that the proper laws be enacted to regulate the booking agent or those employed by, through or under him and his contract, which we believe will be of mutual benefit to both the actor and the manager."

As to the report of the White Rats losing ground and members Mr. Mountford was not slow in denying the same.

An examination of the minute book for the four last meetings disclosed prolific applications, up for first, second and third readings, and showed that new members are coming in at every initiation in most encouraging numbers. "Besides," said Mr. Mountford, "dues are fully paid up, despite statements to the contrary."

In support of this contention, the writer was permitted to glance at the bulging cabinet containing the index cards of members in good standing only. We noticed that Mr. Mountford is one of these. He further said, "I want to point out how

utterly unreliable any list of members supposed to be in the hands of any outsider would be."

"The list is divided into four sections and each section is in charge of a different account, one division being devoted to the A. A. of A. In order to secure a full list, an unauthorized person would have to 'get next' to at least six persons, as I am the only one who knows the full membership. The cabinets are transferred to the vaults at the close of each business day to prevent any burglar from securing this list.

"The White Rats and International Executive and other officers are kept tolerably busy looking after the interest of their members. The officers and members are in perfect harmony and we have yet to notice any desire for a flocking away from us that is hoped for in certain directions."

WALLACE CO. FOR SHARON

WILLIAMSPORT, Pa., Sept. 30.—The Chester Wallace Players closed their fourteen weeks' engagement at Vallamont Pavilion recently, and on Oct. 9 Mr. Wallace and his company open at Sharon, Pa., for an indefinite engagement.

FEIBER & SHEA CLOSE

AKRON, O., Sept. 30.—The Feiber & Shea Stock Co. brought its engagement at the Colonial Theatre to an end, and the house opened Monday with vaudeville.

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PHILADELPHIA

The new openings, week of Oct. 2, are Marie Tempest in "A Lady's Name," at the Broad, and Clifton Crawford in "Her Soldier Boy," at the Lyric.

BROAD (Nixon & Zimmerman, mgrs.)—Marie Tempest in "A Lady's Name," started Sept. 30, a two week' stay.

LYRIC (Leonard Blumberg, mgr.)—Clifton Crawford gave his first local view Oct. 2, of "Her Soldier Boy."

ADELPHI (Leonard Blumberg, mgr.)—"Experience," started Sept. 2, the fifth week of immense returns.

GARRICK (Chas. C. Wanamaker, mgr.)—"The House of Glass" began its second week 2.

FORREST (Nixon & Zimmerman, mgrs.)—"Sylvia" started second week 2.

CHESTNUT STREET OPERA HOUSE (McCarthy & McSwen, mgrs.)—"The Birth of a Nation" engagement has been extended for two weeks longer.

WALNUT (C. G. Strakosh, mgr.)—"Little Peggy O'More," 2-7.

KNICKERBOCKER (Wm. W. Miller, mgr.)—"Madame Spy," 2-7.

OPHEUM (Homer Lloyd, mgr.)—Clifford Hippie in "Shameen Dhu."

B. F. KEITH'S (H. T. Jordan, mgr.)—The playlet "The Four Husbands" is featured week of Oct. 2. Others are Raymond and Bain, Muriel Worth, Genevieve Cliff and company, Whithfield and Ireland, Hans Hanke, Loney Haskell, Apdale's Circus and moving pictures.

NIXON (Fred'k. Leopold, mgr.)—Bill 2-7: Lamberti, Maurice Samuels and company, June Mills, Du Frien Troupe, Hugo Lutgens and moving pictures.

GLOBE (Sablosky & McGurk, mgrs.)—Bill 2-7: California Boys, Svensgall and Helenti, Schwartz Bros., Scott and Markee, Ed. Gear, Alvin and Williams, Dow and Dow, Jones and Gray, Carroll Gillette Trio, McDonnell and Rowland and moving pictures.

WM. PENN (Wm. W. Miller, mgr.)—Bill 2-4: "Marcelle," Tommy Ray, Taftes Colleagues, The Stanton's and the film "The Thoroughbred." For 5-7: "The Boarding School Girls," Ingles and Redding, McIntosh and company, Brown and McCormick and the film "Gretchen the Greenhorn."

KEystone (W. W. Taylor, mgr.)—Bill 2-7: Barney Williams and company, Jim McWilliams, J. Edward Lessig and company, Simpson and Dean Marrie Sparrow, William Wissen and company and moving pictures. **CROSS-KEYS** (Jas. J. Springer, mgr.)—Bill 2-4: Modena Opera Company, Goldsmith and Pinard, Tanning and Foster, Willard and Bond, Thornton and Gorlow and Bob Tip and company. For 5-7: "A Romance of the Underworld," Carlisle's Circus, Anger and King, Four Pallettes, Three Harmonists and moving pictures.

COLONIAL (Harry S. Smith, mgr.)—Bill 2-7: Charles J. Harris and company, The Langdons, Jones and Johnson, Nancy Fair, Joe Browning and moving pictures.

GRAND (W. D. Wegeforth, mgr.)—Bill 2-7: Woodrow, "September Morn," Hall and Eckler, Jenks and Allen, Macormack and Wallace, The Norvelles and moving pictures.

ALLEgheny (James Harkins, mgr.)—Bill 2-4: Bonnie Sextette, Arthur Havel and company, Winston Duo, Bert Murphy and Fred Renelli. For 5-7: Lamont's Cowboy Minstrels, Rice and Franklin, Bicknell and Gibney, Jimmy Dunne and Daily Bros.

CASINO (W. M. Leslie, mgr.)—Jacobs and Jerome Burlesque Review 2-7.

GAYETY (Jos. Howard, mgr.)—The Social Folies, week of 2.

TROCADERO (Robert Morrow, mgr.)—Hello Broadway Company 2-7.

PEOPLES (Frank Abbott, mgr.)—Al Reeves Beauty Show, 2-7.

DUMONT'S (Frank Dumont, mgr.)—There were two funny skits provided by Dumont's Minstrels last week that amused fine houses.

STANLEY (Pictures)—"The Intrigue," 2-4. "The Storm," 5-7.

REGENT (Pictures)—"The Hidden Scar," 2-4. "The Dawn of Love," 5-7.

ARCADIA—"Manhattan Madness," 2-7.

BOSTON

COPLEY (H. W. Pattee, mgr.)—Henry Jewett Players opened Sept. 30 with "You Never Can Tell," which will also run week of Oct. 2.

SHUBERT (E. D. Smith, mgr.)—Week of 2: "Katinka," last week.

YE WILBUR (E. D. Smith, mgr.)—Week of 2: "Very Good Eddie" continues.

PlyMOUTH (E. D. Stair, mgr.)—"The Silent Witness" started its second week, 2.

PARK Sq. (Fred E. Wright, mgr.)—Week of 2: Last week of "Hit-the-Trail-Holiday."

COLONIAL (Chas. Rich, mgr.)—Week of 2: Ziegfeld's Folies, third week.

HOLLIS (Chas. Rich, mgr.)—Week of 2: "Rio Grande" opens.

CASTLE Sq. (Philip Lavine, mgr.)—Week of 2: International Circuit's "The Devil's Harvest."

REMONT (John D. Schoeffel, mgr.)—Week of 2: Last week of Ince's "Civilization."

KEITH'S (Robert G. Larsen, mgr.)—Week of 2: Jack Norworth, Toots Paka, George Kelly, Lovenberg Sisters and Neary Bros., Thomas Dugan and Babette Raymond, Billy Schoen and Elizabeth Mayne, Alexander Bros. and Camilla's Birds.

Loew's Opheum (Victor J. Morris, mgr.)—Bill 2-4: Forest City Trio, Scanlon and Press, Cunningham and Marion, Lew Welch and company, Chas. McNaughton and John F. Conroy and Diving Models. For 5-7: Bradley Trio, "The Cat Came Back," Lew Wells and John F. Conroy and Diving Models.

Loew's ST. JAMES (Jos. Brennan, mgr.)—Bill 2-4: Frankie Fay, Bradley Trio, "The Cat Came Back," Gertrude Long and Spencer Ward. For 5-7: Scanlon and Press, For-

est City Trio, "At Ocean Beach," and Cunningham and Marion.

GORDON'S OLYMPIA (John E. Comerford, mgr.)—Week of 2: Woods Musical Trio, "Motoring," Baker's Comedy Company; Borini Troupe and others.

SCOLLY SQ. OLYMPIA (J. J. McGuinness, mgr.)—Week of 2: The Wileys, Parlor Car Trio, The Clevelands, Six Stylish Steppers, and "When We Grow Up."

MAJESTIC (E. D. Smith, mgr.)—Week of 2: Picture, "Is Any Girl Safe?"

GLOBE (Frank Meagher, mgr.)—Week of 2: Picture, Clark Kimball Young "The Common Law."

WALDORF CASINO (Chas. Waldron, mgr.)—Week of 2: Spiegel's Merry Rounders with Abe Reynolds and Geo. F. Hayes.

GAETY (Geo. R. B. Batchelder, mgr.)—Week of 2: Majestics.

HOWARD (Geo. E. Lothrop, Jr., mgr.)—Week of 2: Folliess of 1917, Jean Finneran, Fells Thelbault, Dayton Family, Telegraph Four, Crouch and Richards and Jim Dixon.

BOWDOIN Sq. (Al. Somerby, mgr.)—Week of 2: Morris Monkey Land Circus, Marlowe, Meyers and Murray, Al. Fairbanks and Charlie Crafts.

SAN FRANCISCO

COLUMBIA—Dark week of Oct. 1. "Intolerance" beginning 8.

CONT—"The Birth of a Nation" continues.

ALQAZAR—Eva Lang, John Holliday and the stock company in "The Man Inside," week of 1.

OPHEUM—Bill week of 1: Nora Bayes, Evan-Burrows Fontaine, assisted by Kenneth Harlan and company, Jacques Pintel, Balzer Sisters, James Kajiyama, Webb and Burns, Demarest and Collette, Violet Dale and Orpheum Motion Pictures.

EMPEROR—Bill week of 1: The Randalls, Bromley and Pearson, Dooley and Nelson, Spissell Bros. and Mack, Electrice, Jack M. Lewis and the feature film of "Purity."

PANTAGES—Bill week of 1: Lucy Lucier Trio, Holmes and Wells, Royal Hawaiians, Pernikoff Rose Troupe, Garcinetti Bros. and moving pictures.

CINCINNATI, OHIO

LYRIC (C. Hubert Heuck, mgr.)—"The Bird of Paradise" opens a week's engagement Oct. 1. This will be followed by "A Pair of Silk Stockings" 8.

B. F. KEITH'S (Ned Hastings, mgr.)—James B. Carson is featured week of 1. Others are Blossom Show, Chung Hua Four, "Forty Winks," O'Rourke and Gilday, Eadie and Mansdon and Togan and Geneva.

EMPRESS (George Flah, mgr.)—The vaudeville bill headed by "The Paris Fashion Shop" week of 1 includes Charles Sweet, the Penn City Trio, Fregol and company, the Gregories and the Apollo Trio.

PEOPLES (Charles McDonald, mgr.)—"The Early Birds," with James E. Dalley in the principal role, open a week's engagement 1.

OLYMPIC (H. H. Hedges, mgr.)—Billy Arlington heads the entertainers of the Golden Crook week of 1.

BUFFALO, N. Y.

STAR (P. C. Cornell, mgr.)—May Robson in "The Making Over of Mrs. Matt," 2-4; Cyril Maude in "Jeff," 5-7; Mrs. Fiske in "Ernestine Susan," week of 9.

TECK (Messrs. Shubert, mgrs.)—"Go to It" returns 2-4: "Note," 5-7; "The Cinderella Man," week of 9.

MAJESTIC (C. F. Lawrence, mgr.)—"Mutt and Jeff's Wedding," 2-7; "The Heart of Dixie" follows.

SHEA'S (H. J. Carr, mgr.)—Current, Nan Halperin, Cressy and Dayne, Leigh and Jones, Hopkins and Axtell, Mirano Brothers, Valentine and Bell, De Pace Sextet and Weber and Vanfield and Rena.

OLYMPIC (Bruce Fowler, mgr.)—Dick Madox and company, Four Romans, Edwards and Louise, Newport and Stirk and The Marendos.

ACADEMY (Jules Michaels, mgr.)—Musical Comedy continues.

LYRIC (H. B. Franklin, mgr.)—Week of 2, Wolfe, Evans and Holiday, Fonti Boni Brothers, The Brunnells, Bond Morse and Vandfield and Rena.

OLYMPIC (Bruce Fowler, mgr.)—Dick Madox and company, Four Romans, Edwards and Louise, Newport and Stirk and The Marendos.

ACADEMY (Jules Michaels, mgr.)—Musical Comedy continues.

GAYETY (C. T. Taylor, mgr.)—Star and Garter Show week of 2, followed by Sam Howe.

BOSTON

COPLEY (H. W. Pattee, mgr.)—Henry Jewett Players opened Sept. 30 with "You Never Can Tell," which will also run week of Oct. 2.

SHUBERT (E. D. Smith, mgr.)—Week of 2: "Katinka," last week.

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Loew's ST. JAMES (Jos. Brennan, mgr.)—Bill 2-4: Frankie Fay, Bradley Trio, "The Cat Came Back," Gertrude Long and Spencer Ward. For 5-7: Scanlon and Press, For-

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BY WILLIAM H. PERRINS

1st Verse

Chorus

If you're glad, 'cause your heart seems to say,
That you've been true and kindly,
You've righted a wrong,
And you've given your smiles to help others along,
If there's somebody's burden of care,
That you're willing and ready to share,
Then your heart's made of gold;
And your joys are untold,
At the end of a beautiful day.

Put it in your act and be convinced that it
IS the song success of the day. Copies and
orchestrations in all keys are ready.

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NOTE THIS NEW ADDRESS

Our best wishes to the "new" Clipper in its "new" home goes with this announcement

VETERAN MINSTREL IN PHILA. ASYLUM

Hughey Dougherty Is Refused Admission to Los Angeles Institution. Brought Back and Is Under Observation.

PHILADELPHIA, Oct. 2.—Hughey Dougherty, the veteran minstrel, was brought back from California last week a mental wreck and it is feared that he will spend his remaining days in an insane asylum.

Last Summer a fund was made up to send him to his adopted daughter, Mrs. Evalina J. Buttman, at Los Angeles. Shortly after his arrival there his mind began to give way and as Mrs. Buttman was unable to provide for his care in a private asylum all effort was made to place him in a State

institution. Here the State refused as he was not a citizen of California, so that the only thing to be done was to ship the veteran back to Philadelphia.

He is at present in Kirkbride's Asylum under observation, but he will be sent shortly to the State Asylum at Norristown.

BUILD UP YOUR ACT

And Double Your Income WITH



DEAGAN

Aluminum Chimes
Pizzicato Nabimbas
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AND OTHER MUSICAL NOVELTIES

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NOW READY THE NEW CLIPPER RED BOOK AND DATE BOOK

For Season 1916-1917

It contains the names and addresses of Managers, Vaudeville and Dramatic Agents in New York, Chicago, Boston, Philadelphia, Pittsburgh, San Francisco, Canada; Music Publishers; Theatrical Clubs and Societies; Moving Picture Firms, and other information.

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Send this Coupon and 2c. stamp for a copy of
THE CLIPPER RED BOOK
AND DATE BOOK
(For 1916-1917)
To THE NEW YORK CLIPPER
1604 Broadway, New York

ALICE DE GARMO IN VAUDEVILLE

HE GAVE YOU "I DIDN'T RAISE MY BOY TO BE A SOLDIER," "PEG O' MY HEART," "MANDALAY," ETC
Alfred Bryan's Greatest Success is
AND I BROKE MY MOTHER'S HEART

"ALL OVER YOU"

1st Verse

READ THIS MASTERPIECE

Chorus

And so you're going to leave me, another's won your heart,
And tell me with a smile, dear, that you and I must part;
Have you so soon forgotten, all I gave up for you?
They told me I'd regret it, and now I know it's true.

WHAT VARIETY SAYS—Paine and Nesbit gave the bill its initial flash of class with a flirtation act in "one." The girl is attractive, sings well, and knows how to carry herself. The man is thoroughly capable, and they have grounded those features with a clean, original routine.

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Carr, Blanche
Castie, Jane
Chaloner, Catherine
Clark, Dolly
Clarke, Dolly
Coleman, Trixie
Dare, Mae M.
Delmar, Cariotta
Ford, Mrs. Barry
Grant, Mrs. H. Gubb, G. G.
Hastings, Mildred
Heddon, Agnes

Houston, Ruth
Kingsley, Anna
Knowlton, Pearl
La Dea, Mme.
La Mont, Thelma
Leigh, Mabel
McDonald, Dollie
Mitchell, Edna
Moore, Peggy
Morgan, Marjorie
Nelson, Wilda
Orner, Emma
Patterson, Signe
Pearson, Iona
Putnam, Alice
Yates, Edna
Rawson, Helen

Young, Jean

GENTLEMEN'S LIST.

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Barlow & Wilson
Berry, Ace C.
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Boyle, Jack J.
Brooks, Geo. V.
Browning, Billy
Burky, J. R.
Clover, Chas.
Collins, Frank
Colville, Jas. M.
Conroy, Jas.
Crawford, Jack
Creedon, Walter
Eccles, Wm.
Elliot, Max C.
Farnum, Ted
Fay, Bud
Foot-Dich
Gardner, Geo. L.
Gleason, F. L.
Glenn, Fred
Glynn, Jr., W. C.
Gore, B. L.
Guth, Harry
Hall, Reid
Hammond, John D.
Harris, Ray
Hebron, Jas. H.
Hennessey, J. J.
Hillman, F. P.
Holmes, Geo.
Hughes, Jimmie
Jack, Bert M.
James, Wm.
Keith, C. S.
Kilbridge, Percy J.
King, Chas.
Lace, R. H.
Lafferty, Grant
Lasere, Jim
Leiberg, Morris
Leonard & Louie
Lintonfoot, Andrew
Link, H. F.
Logan, Clarence
Louis, Billy
Martin, Marion S.
Mathews, Lew
Matthews, Bob.
Maun, M. E.
Mayo & Vernon
McCusker, Frank
McGrath, Joe
Middleton,
Geo. W.
Monette, Fred

Ott, Bob

Philon, Achille

Poll, John

Pomfrey, Victor

Prosser, Reese

Reklaw, Jack

Rome, Jas. Ed.

Ruffin, Gordon

Ruffin, Gordon W.

Stanley, Arthur

Stellman, Jack

Stone, G.

Tanen, Justin J.

Tendero, Mr.

Torelli

Townsend, Francis

Wall, Joe

Weaver, Edwin

Weaver, Edwin

White, Matthew

Whiteside, Jack

Wilson, Billy J.

Winters, Sid &

Dolly

SEE NOTICE AT HEAD OF LIST

INDIANAPOLIS, IND.

ENGLISH'S (Ad F. Miller, mgr.)—"An Old Sweetheart of Mine," week of 2.
MURAT (Nelson G. Trowbridge, mgr.)—Boston-National Grand Opera Company, 13-15.

KEITH'S (C. R. Eggleston, mgr.)—Bill week of 2: Mack and Walker, Una Clayton and company, Deely and Steele, Two Tom Boys, Clifford Walker, Jones and Sylvester, Aki Japanese Mystery Trio and Baker and Janis.

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AND GROWING BIGGER

"SOMETIMES THE DREAM COMES TRUE"

(FROM "COUSIN LUCY")

PUBLISHED BY

BERNARD GRANVILLE PUBLISHING COMPANY, Inc.

NEW YORK: 154 West 45th St.

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TWENTY-FIFTH ANNIVERSARY

AL REEVES BEAUTY SHOW

Seems like old times to be Breaking House Records and the most flattering newspaper criticisms I've gotten in years and complimented by every house manager so far this season.

Opened in Hartford and got \$600 more gross than I did last year. Danny Scullen, a regular manager, says, "A beautiful, clean, classy show, full of life and novelty." James Clancey, of Waterbury, says: "200% better than last year." The answer: I did \$900 more gross and broke the Monday, Tuesday and Wednesday record of the house. Played Newburg and Poughkeepsie and did the second largest three days at each house. Mr. and Mrs. Geo. Cohan say: "We saw nine shows this year and yours is much the best and the handsomest equipment of any show we've seen." Played Hurtig & Seamons to a splendid week's business, considering the terrible condition of the car strike. Harry Seamon says: "Al, you have a good show and should get a lot of money this year." Played Watson's Theatre, Paterson, and broke the Monday and Saturday Night record. Did \$850 more gross than I did last year and with a little luck in weather and a holiday I would have taken the house record away from Dave Marion.

Mrs. Billy Watson saw my show Tuesday night and said it was one of the best laughing shows she ever saw and raved over my girls and costumes.

Opened Monday, Sept. 25th, at Hoboken and got this season's Monday Mat. and Night record. Treasurer Martin Johnson after hearing the reports of my show, bet me ten dollars that I'd do the banner week by five hundred dollars. The answer: He won his bet.

YOUR OLD PAL, AL.

Wanted for the Kirk Stock Co.

COMEDIAN AND INGENUE, WITH SPECIALTIES
Others write. Wardrobe, Ability, Sobriety Absolutely Essential.
ROSCOE AND KINSEITH, Sheboygan, Mich., October 9-14

TO THE PROFESSION

For 63 years THE NEW YORK CLIPPER has been America's recognized theatrical newspaper.

Long before the columns of the daily press were opened to news of the theatre, the CLIPPER offered a medium through which the actor could seek and obtain recognition.

Through its powerful influence, the CLIPPER was an important factor in compelling national recognition of the American actor and the importance of his art.

The CLIPPER is the only newspaper in the world that covers the entire theatrical field.

Its circulation is world-wide! It is read in every country of the globe! It can be found upon the news-stands of London, Paris, Sydney and Petrograd.

Every theatrical agent and manager in the entire English-speaking world reads the CLIPPER. It has for over three-score years been the actor's advertising medium. Every artist of note has used its columns for that purpose.

The CLIPPER has done more to bring manager and performer into close touch with each other than all the rest of the theatrical newspapers combined.

With the present issue, the CLIPPER appears in new and up-to-date form.

Its news service has been greatly augmented, and this department will be its foremost feature.

The value of the CLIPPER as the advertising medium of the profession is greater today than ever before.

A standing card or a display announcement will convince you!

The CLIPPER offers the artist the following attractive advertising rates:

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\$2.00	one time
\$22.00	12 times
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\$4.00	one time
\$44.00	12 times
\$84.00	24 times

**THESE
RATES FOR
PERFORMERS
ONLY
LIBERAL
DISCOUNTS
ON LONG-
TIME
CONTRACTS**

1 INCH—TWO COLUMNS

\$4.00	one time
\$44.00	12 times

2 INCHES—TWO COLUMNS

\$8.00	one time
\$84.00	12 times

1 INCH—FOUR COLUMNS

\$8.00	one time
\$88.00	12 times

MOTION PICTURES

TRIANGLE INAUGURATES BIG FILM DISTRIBUTION CHANGE

Metro Figures in Latest Arrangement for Betterment of Marketing Conditions. Independent Exchanges Also Largely Concerned in New Releasing Plan

The Triangle Film Corporation will put into operation this week an entirely new plan of distribution, encompassing within its broad scope changes of a nature more radical than any introduced thus far, in the past and present method of marketing feature films.

The participation of the nationwide system of Metro exchanges in the Triangle's new releasing proposition, while as yet officially unannounced owing to certain reasons of business expediency, is rather a foregone conclusion. When the plans of the two picture making corporations now formulating reach the completed stage one of the numerous merger tales that recently engaged the attention of those who like to predict future events in filmdom, will become a reality.

The producing activities of Triangle and Metro will continue independently as in the past, the sole combination of interests being in the centralization of their distributing facilities. An important feature of Triangle's departure is the fact that independent exchanges will be enabled to ally themselves hereafter with that concern, through a carefully devised franchise arrangement.

These franchises will be awarded to the highest bidders during the next fortnight, the first having been purchased by Alfred Weiss, for the territory covered formerly by the Triangle's New York office. Weiss who was at one time general manager of Triangle, paid \$500,000 for the valuable local distributing privilege.

Further details of President Harry Aitken's plan of procedure are incorporated in the appended statement issued to the press.

"The idea on which we are now working tends in two directions—first, toward the independent ownership of exchanges through which Triangle films will be sup-

plied to theatres, and, second, toward a constant increase in the number of smaller exchanges within each general exchange district.

"It is not unnatural that the opportunity to conduct a business of their own should be attracting the most vigorous and able film men the country over.

"The exhibitor in any district will not (when this system is thoroughly installed) be dealing with the agent of a distant concern, but with the owner of a nearby independent business.

"The whole change, while it seems a radical one, is as a matter of fact a natural development caused by the demand on the part of the exhibitor for better service, and on the part of the public for better film."

"While no formal announcement has been made and the plan was discussed more or less intimately only about ten days ago, we are getting telegrams from every part of the country from the kind of men the exhibitors like to deal with, asking for an opportunity to become an independent exchange owner, handling Triangle film."

That the executives, representative at least of two-thirds of Triangle's producing constituents, are fully in accord with the new order of conditions, is plainly evidenced in their attitude, as amplified in individual expressions of confidence. Announcements endorsing President Aitken's idea have been given out by Adam Kessel, president New York Motion Picture Company; Tom Ince, general manager Kay-Bee Films, and Mack Sennet, general manager Keystone.

D. W. Griffith so far has not commented on the situation, unless Harry Aitken's announcement can be considered in the light of a representation of his viewpoint. This conclusion may be plausibly arrived at, when the close business relations of the above mentioned are realized.

PECK BUYS INTO GENERAL

Fred S. Peck, the Boston woolen man whose millions have been behind the Eastern Film Corporation for the past two years apparently with rather slender results, it is reported has purchased 52 per cent. of the General Film Company's common stock.

The Eastern concern situated in Providence, R. I., is understood to be more or less of a fad with the Boston capitalist. Recently the Eastern has been making the Vim Comedies for the General Program under an arrangement with Melies, Louis Burnstein and Mark Dittenfass, all interested in the Vim franchise.

While the general stock control purchase could not be positively verified it is entirely probable that Peck would spend any amount of money to secure the proper releasing facilities for his Eastern product, the better part of which repose on the shelves of the Providence studio.

MARGUERITE CLARK SIGNS

Notwithstanding various rumors concerning the future acting plans of diminutive Marguerite Clark, the internationally popular little screen star will continue under the management of the film concern with which she has been connected since she entered the realms of picturedom.

Miss Clark renewed her contract with the Famous Players Film Co., Sept. 25, and will be seen as heretofore in roles befitting her well developed talents.

J. Searle Dawley will be assigned to produce all of her forthcoming feature releases, the first of which is entitled "The Bigamist." Miss Clark is one of the very few actresses receiving a weekly remuneration reaching four figures.

That she is entitled to receive an unusually large stipend for her histrionic efforts is attested by the fact that she has few, if any, equals as an individual box office attraction.

Timely Picture Topics

Pearl White is going to take chances in another Pathé serial. It is a "Preparedness" affair.

Mary Pickford has declared herself as an exponent of the modern efficiency idea. Wallace Powers says so.

Fox is making a Scotch story. Pretty chilly weather for kilts once those Fort Lee zephyrs start blowing.

Louise Huff of the Famous Players tried to drive her Stutz car over a Maple tree at Riverdale, last week. The tree is still standing. The car is standing still.

Sir Herbert Beerbohm Tree says the movies are great for educational purposes, but for purposes of dramatic entertainment,—oh, well! Wonder if Sir Herb's Hamlet picture had anything to do with his opinion.

A deaf and dumb school has sent Mabel Normand an "eloquent" tribute in appreciation of her screen efforts.

Sam Spelon left for Chicago Saturday. He has something big on tap for the Windy City film men.

Bertram Bracken has been engaged to direct for the Lewis J. Selznick enterprises. He made some big box office successes for William Fox.

A fine literary atmosphere was created at the Strand, Friday morning by the attendance of Winston Churchill and Booth Tarkington at the trade showing of "The Crisis."

Marie Shotwell who made a hit in several Thanhouser productions has signed with the Frohman Amusement Company.

Henry J. Brock, the World rights film buyer, has purchased "The Crimson Stain Mystery" for Great Britain.

World Film will reissue "Without a Soul," formerly called Lola. Clara Kimball Young will be seen in the leading role. The picture is two years old.

Variety Films, Inc., will distribute "My Country First," a preparedness feature made by Tom Terriss.

Valentine Grant is backing a movement to show motion pictures to military prisoners. The first exhibition will be held next Sunday at Castle William, New York Bay.

VITA REDUCES STOCK

The Vitagraph Company made a further reduction in the number of players regularly employed in stock at the Flatbush plant last week.

Naomi Childers, for the past four years a Vita favorite, and nine other players of minor importance were given the customary two-weeks' notice.

DIRECTORS' ASS'N MAY MEAN UNION

Manufacturers Are Uneasy Over Situation and Epidemic of Labor Strikes Adds to Fears

The organization of a picture directors' association in New York last week contains a suggestion that the producers of celluloid theatrical entertainment may shortly join the ranks of unionized labor. Murdoch MacQuarrie, a former Universal director, was delegated by his California confreres to represent them at the deliberations preceding the formation of the new association.

MacQuarrie, who journeyed across the Continent from Los Angeles to look after the interests of the Coast defenders, sought to allay the fears of New York film manufacturers regarding the possibility of the directors affiliating with a labor organization. He denied any such plan of a defensive or offensive nature was contemplated and declared the aims and purposes of the picture makers were fully included in their constitution as contained in the following excerpts:

1. To maintain the honor and dignity of the profession of motion picture directors.
2. To cultivate the usefulness, and to exert every influence to improve the moral, social and intellectual standing of all persons connected with the motion picture producing business.
3. To cultivate social intercourse among its members.
4. To aid and assist all worthy distressed members of this association, their wives, widows and orphans.

Join the Artcraft Circle!
In Building for the Future the Progressive Exhibitor Instinctively Books the New Superior Productions of

MARY PICKFORD

Hundreds of LEADING THEATRES Will Present These Productions by Arrangement with

ARTCRAFT PICTURES CORPORATION

729 Seventh Avenue, New York
And in 15 Other Cities

FEATURE FILM REPORTS

"THE COMMON LAW"

SELZNICK. SEVEN REELS.

Released by Selznick Enterprises, Inc.

STORY—Adapted from the novel by Robert W. Chambers. Modern problem play with some sex interest inoffensively and more than capably handled. Studio life and modern society environment.

DIRECTION—By Albert Capellani. Extremely competent.

ACTION—Interesting throughout. Quicks at proper time.

SITUATIONS—Strong dramatically. Human.

ATMOSPHERE—Very good.

CONTINUITY—Unbroken.

SUSPENSE—Keen and of the natural sort.

DETAIL—Well taken care of.

COSTUMES—Miss Young is richly gowned in scenes calling for elaborate wardrobe.

ACTING—The star gives an impressive performance.

PHOTOGRAPHY—High class.

LIGHTING—Very artistic.

EXTERIORS—Carefully selected.

INTERIORS—In accord with the action at all times.

Remarks.

"The Common Law" affords Clara Kimball Young an opportunity to display her excellent acting abilities to the best possible advantage and her part fits perfectly. The story moves evenly to a highly dramatic climax and the situations are builded naturally and with a fine perception of the novel's requirements. It is entertainment of the high class variety.

The sets are constructed with an eye to detail and beauty and the entire production shows an effort to give the public a picture out of the ordinary.

Taken all in all the picturization of "The Common Law" furnishes an evening of pleasant entertainment to the average audience and the acting of Miss Young meets the expectations of her most ardent admirers.

Box Office Value.

Good for three days or longer in the big houses. Strong advertising.

"THE CONQUEST OF CANAAN"

FROHMAN. FIVE REELS.

Released by Art Dramas, Inc.

Cast.

Ariel Tabor.....Edith Taliaferro
Joe Louden.....Jack Sherrill
Judge Pike.....Ralph Delmore
Mamie Pike.....Marie Edith Wells
Claudine.....Gene La Motte
Happy Fear.....Jack Hopkins
Norman Flitcroft.....Walter Hiers
Nashville Corey.....Thomas Weid
Mike.....Ben Hendricks

STORY—Human interest drama with small town locale. Pretty love story runs throughout. Adapted by Tony Kelly from the novel by Booth Tarkington.

DIRECTION—Competent.

ACTION—Moves evenly.

SITUATIONS—Pleasing and natural.

ATMOSPHERE—Small town idea conveyed in good shape.

CONTINUITY—O. K.

SUSPENSE—Of the mild variety.

DETAIL—Very good.

COSTUMES—Right.

ACTING—Jack Sherrill and Edith Taliaferro featured. Good.

PHOTOGRAPHY—Good.

LIGHTING—O. K.

INTERIORS—Good.

EXTERIORS—All right.

Remarks.

"The Conquest of Canaan" makes good screen entertainment of a rather light sort, bringing out some excellent work on the part of Jack Sherrill and Miss Taliaferro in the leading roles. The story is pleasing, and to its credit, it must be added, natural. Technically it leaves nothing to be desired. The small town locale furnishes opportunity for good character drawing, and the human interest element is well developed.

The adventures of the small town boy with progressive and clean ideas and his victory over the dishonest element keep things moving in good style. His rise from a worthless character to winning the love of Ariel Tabor is carried out naturally. On the whole this is an entertaining feature.

Box Office Value.

Two days with a fair amount of advertising.

"THE CRISIS"

SELIG. TEN REELS.

Released by Sherman-Elliott, Inc., on State Right Basis.

Cast.

Judge Silas Wright.....George W. Fawcett
Colonel Comyn Carvel.....Matt B. Snyder
Virginia Carvel.....Bessie Eytton
Stephen Brice.....Thomas Santschi
Stephen Brice's mother.....Eugenia Besserer
Clarence Colfax.....Marshall Neilan
Eliphilet Hopper.....Frank Weed
Capt. Leige Brent.....Will Nachin
Abraham Lincoln.....Sam D. Drane
General W. T. Sherman.....Cecil Holland

STORY—A drama of the Civil War. Taken from the widely read novel of the same name by Winston Churchill.

DIRECTION—By Colin Campbell. Shows the touch of a superior hand.

ACTION—Finely timed and with a proper appreciation of the dignity of the subject.

SITUATIONS—Highly dramatic with a preponderance of pathos.

ATMOSPHERE—Accurate. Shows careful attention and thought.

CONTINUITY—Smooth for the best part.

SUSPENSE—Strong and of the natural sort.

DETAIL—Painstakingly looked after.

COSTUMES—Of the Ante-bellum period.

Accurate.

ACTING—Wonderful. A cast of real artists containing many prominent names.

PHOTOGRAPHY—Fine.

LIGHTING—Effective.

INTERIORS—True to the period portrayed.

EXTERIORS—Very good.

Remarks.

"The Crisis," filmed from the popular novel of Civil War days by Winston Churchill, is a finely constructed and excellently directed picture of the strife and trouble which beset the country when the line between North and South was sharply drawn.

The tragic elements of the story are brought out in highly dramatic manner and the picture should find a ready response in the heart of every true American. The work of George W. Fawcett, Thomas Santschi, Marshall Neilan, Bessie Eytton, and in fact that of the entire cast, is superb. The characterization of Lincoln by Sam Drane is well nigh perfect, and stands out.

With fine heart interest, exciting battle scenes and a story of historical importance, "The Crisis" may be ranked as a first class feature film of magnitude. It is superior in several ways to "The Spoils." That is saying a great deal.

Box Office Value.

Good for a week's run or longer in the large houses. Of course advertising of the big kind on this one.

"SOMEWHERE IN FRANCE"

TRIANGLE. FIVE PARTS.

Released Oct. 2 by Triangle.

Cast.

Marie Chaumontel.....Louise Glaum
Lieut. Charles Ravignac.....Howard Hickman
General Andres.....Joseph J. Dowling
Madame Benet.....Fanny Midgley
Captain Henry Ravignac.....Jerome Storm
Herr Vogel.....George Fisher
Captain Pierre Thierry.....Carl Ullman

STORY—Melodrama dealing with the present war. Adapted for the screen by J. G. Hawkes from the story by the late Richard Harding Davis.

DIRECTION—Up to the Triangle standard.

ACTION—Not a dull moment.

SITUATIONS—Keep the audience guessing.

ATMOSPHERE—Great, showing a thorough knowledge of the locale.

CONTINUITY—O. K.

SUSPENSE—Strong, increasing with telling of story.

DETAIL—Fine.

COSTUMES—Modern; military for better part.

ACTING—Excellent cast headed by Louise Glaum and Howard Hickman.

PHOTOGRAPHY—Good.

LIGHTING—Right.

EXTERIORS—Well chosen.

INTERIORS—Finely constructed and convincing.

Remarks.

"Somewhere in France" is remarkable for the fact that it contains not a single war scene, contenting itself by dealing strictly with the adventures of a feminine spy in the person of Louise Glaum, and her final capture by the brother of the man whose disgrace and death she caused.

Howard Hickman as the French officer who brings the vampish Louise to justice has a most suitable role for his talents. The story is interesting at all times, keeping the spectator in a condition of pleasant suspense up to the final moment.

The local color in this picture is immense, and the workings of the warring sides are entertainingly set forth without

recourse to the customary battle scenes. Strictly neutral in its attitude, "Somewhere in France" is a timely and acceptable war play.

Box Office Value.

Suited to any class of house and can be played at least three days. Strong advertising.

"THE STRAIGHT WAY"

FOX. FIVE PARTS.

Released Oct. 1 by Fox.

Cast.

Mary Madison.....Valeska Suratt
John Madison.....Herbert Heyes
Dan Walters.....Glen White
Nell Madison.....Claire Whitney

STORY—Modern melodrama possessing some sex interest. Written for screen by Will S. Davis.

DIRECTION—By Will S. Davis. On the whole competent.

ACTION—Moves unevenly. Good and bad in spots.

SITUATIONS—Of the highly melodramatic type.

ATMOSPHERE—Good.

CONTINUITY—Rather disjointed.

SUSPENSE—Fairly well maintained.

DETAIL—Good.

COSTUMES—Modern. Miss Suratt wears beautiful creations.

ACTING—Will do. The star shows improvement.

PHOTOGRAPHY—O. K.

LIGHTING EFFECTS—Average.

EXTERIORS—Good.

INTERIORS—Suitable.

Remarks.

Valeska Suratt seems to improve with each successive effort, and her work in "The Straight Way," all things considered, is not bad. The picture has a variety of punches and furnishes enough thrills to suit the average lover of excitement on the screen.

The story is ordinary, with a fair amount of sex interest. It lags in action at times, and is a trifle hard to follow. For picture melodrama it will do.

Technically the director has done very well. On the whole "The Straight Way" measures up to the general run of Fox productions.

Box Office Value.

Good for the smaller class of houses for two days. Fair amount of advertising concentrated on the star.

NATIONAL VAUDEVILLE ARTISTS LOCATE

Lease Clubrooms at 48th Street and Broadway.

Nelson, Lee and Green have leased for Samuel K. Jacobs space in the building 1587-89 Broadway, southwest corner of Broadway and Forty-eighth Street, New York, to the National Vaudeville Artists, Inc., Eddie Leonard, president, and Henry Chesterfield, secretary.

The club will occupy the entire third floor of the premises having a frontage of 51 feet on Broadway by a depth of 140 feet on Forty-eighth Street, as an executive office and club rooms after the completion of alterations which are estimated to cost \$20,000. The lease is for a term of eight years.

"THE RAGGED PRINCESS"

FOX. FIVE PARTS.

Released Oct. 2 by Fox.

STORY—Comedy drama with a rural locale for the most part. Light and wholesome.

DIRECTION—O. K.

ACTION—Maintains an even speed.

SITUATIONS—Natural for best part.

ATMOSPHERE—Very good.

DETAIL—Right.

COSTUMES—Modern.

ACTING—Up to the mark.

LIGHTING—O. K.

Remarks.

June Caprice, the star of "The Ragged Princess," improves visibly with each succeeding effort and her work in this picture is wholesome and pleasing. The story gives her the role of a drudge in a county institution for children from which she finally runs away only to fall into the hands of a "city chap," who is frustrated in the nick of time by June's country boy lover.

The comedy relief in this story is very pleasing and gives little Jane Lee a chance for childish pranks which will be relished keenly by the average audience.

Box Office Value.

Two days in towns of 30,000 or over. Fair advertising.

"PLAIN JANE"

INCE. FIVE REELS.

Released Sept. 25 by Triangle.

Cast.

Jane, "The Orphint"....Bessie Barriscale
Mr. "John Sophomore Adams"....Charles Ray
Ethelda Rathbone.....Mabel Johnson
Frederick Verstner.....W. Burgermaster
Nora O'Grogan.....Fanny Midgley

STORY—Written for screen by C. Gardner Sullivan. Play of modern life. Good theme well developed.

DIRECTION—By Chas. Miller. Excellent.

ACTION—Absorbingly interesting.

SITUATIONS—Logical.

ATMOSPHERE—Good.

CONTINUITY—Smooth.

SUSPENSE—Strong.

DETAIL—Good.

COSTUMES—Right.

PHOTOGRAPHY—Of the best.

LIGHTING—Exquisite.

EXTERIORS—Good.

INTERIORS—Good.

Remarks.

"Plain Jane" is essentially a human tale of every day life, with the action revolving around two persons of widely different characteristics and setting forth the world old theory of "love will find a way," in delightfully expressive terms. Bessie Barriscale is seen in the introductory scenes as a winsome little slavey whose natural beauty of face and form is unnoticed because of several reasons, the principal one being her own untidiness.

Chas. Ray, that inimitable young actor of vacillating weaklings, plays a college boy of the familiar type, whose ego exceeds his brain faculties by a wide margin. Technically a well nigh perfect picture.

Box Office Value.

Three-day attraction. Suitable for any class of house or spectators. Advertise Barriscale and Ray.

"DRAW EGAN'S RETURN"

INCE. FIVE REELS.

Released Oct. 2 by Triangle.

Cast.

"Draw" Egan.....William S. Hart
Poppy.....Louise Glaum
Myrtle Buckton.....Margery Wilson

Arizona Joe.....Robert McKim
Mat Buckton.....J. P. Lockney

STORY—Western melodrama of frontier days.

DIRECTION—Competent in all departments.

ACTION—Snappy all the w. y.

SITUATIONS—Keenly dramatic.

ATMOSPHERE—Convincing at all times.

CONTINUITY—Intelligently carried out.

SUSPENSE—Tense and holding.

DETAIL—O. K.

COSTUMES—Western.

ACTING—Good.

PHOTOGRAPHY—High class.

CAMERA WORK—Technically right.

LIGHTING—Good.

EXTERIORS—Fine Western views.

INTERIORS—Few but well built.

Remarks.

One of the best Western roles yet assigned to W. S. Hart is that of the "bad" man who is reformed through the love of a decent girl. In the position of town marshal, is threatened with exposure of his past by a former pal.

Hart plays the part with just the proper light and shade and his scenes with the girl when he gives himself up to her father are most effective. The usual happy ending is brought about through the decision of the town-folks that Hart is better needed to keep peace and order in their midst than he is in jail.

The sub-titling is intelligent and at times affords relief from the tenseness of the drama. The picture is real entertainment, furnishing a true insight into the days when the frontier was governed by the faction which could shoot quickest.

Box Office Value.

Three-day attraction in good sized towns. Play-up Hart and type of story.

"WANTED A HOME"

BLUEBIRD. FIVE REELS.

Released Oct. 2 by Bluebird.

Cast.

Mina Rogers.....Mary MacLaren

The Widow.....Nannie Wright

Gladys.....Grace Johnson

Gwen.....Marian Sigler

Harvey Gorman.....Charles Marriott

Dr. Prince.....Jack Mulhall

Dr. Cary.....Dana Ong

Roberts.....Ernest Shields

Cal Morgan.....Kewpie Morgan

STORY—Written by Lois Weber for the screen. Modern melodrama. Foolish story made enjoyable by acting of star.

DIRECTION—By the Smalleys. Will do.

ACTION—Monotonous.

SITUATIONS—Mechanical.

ATMOSPHERE—Fair.

CONTINUITY—Even.

SUSPENSE—Lacking.

DETAIL—Fair.

COSTUMES—Modern.

PHOTOGRAPHY—Average.

LIGHTING—Average.

EXTERIORS—O. K.

INTERIORS—Right.

Remarks.

"Wanted a Home" presents one of the very few actresses currently appearing in

picture plays produced by any branch or department of the Universal organization, possessed by more than passable acting ability. Mary MacLaren is the bright particular star of this rather tame affair called by courtesy a drama. In the Bluebird feature entitled "Shoes" she gave a remarkably good performance for one so young and inexperienced.

Her work in this picture is even better and constitutes about the only redeeming feature of the outlandish conglomeration of puerilities arranged in sequence and masquerading as dramatic action that, considered in the light of good screen entertainment, makes "Wanted a Home" a wearisome mile of celluloid.

Box Office Value.

While this is all ordinary at best Mary MacLaren should put it over sufficiently well to make it a fair one day card for the smaller houses. Advertise the star.

"JAFFERY"

FROHMAN. FIVE REELS.

Released Sept. 25 by International Film.

STORY—Adaptation of E. K. Locke's Novel of the same name. Melodrama of love and adventure. Entertaining narrative that holds.

SCENARIO—By Anthony P. Kelly.

DIRECTION—By George Irving. Highly artistic.

ACTION—Moves along nicely.

SITUATIONS—Well played.

ATMOSPHERE—Good.

CONTINUITY—Even.

SUSPENSE—Properly sustained.

DETAIL—Right.

COSTUME—Accurate.

PHOTOGRAPHY—Very Good.

LIGHTING—Pleasing.

EXTERIORS—Good.

INTERIORS—Good.

Remarks.

Very often "best sellers" do not lend themselves particularly well to visualization. Sometimes it is because there is a superabundance of dialogue and in other instances the fault lies in the fact that the action lacks variety, sometimes occurring in one dwelling house, a seaside hotel or on shipboard.

"Jaffery" is one of the exceptions. Its scenes are of the constantly changing sort, its characters real human beings and its action consistent with life as we know it.

The picture has been adequately produced as far as sets and mechanical necessities are concerned and the acting is highly meritorious as a whole.

C. Aubrey Smith scores in an intelligently played characterization. Eleanor Woodruff discloses herself as a genuinely talented artiste in a difficult part, and Florence Deshon seen as a hoyden who refuses to accommodate her ways to those of the staid Londoners with whom she is forced to associate registers a decidedly pleasing impression.

Box Office Value.

Suitable for high grade houses. Advertise this as a screen version of E. J. Locke's best and most recent novels. Feature C. Aubrey Smith and Miss Woodruff and Deshon strong.

Three hundred clergymen saw Tom Ince's "Civilization" at the Park, last Friday. They all thought it a great spectacle.

SCORES NATIONAL CENSOR BOARD

Com. Bell, of the N. Y. License Bureau, paid his respects to the unofficial National Board of Review, formerly known as the National Board of Censors, in an interview published in the metropolitan dailies last week.

Mr. Bell also declared himself as against the principle of official Federal or State censorship, regarding the first as futile and unnecessary and the latter as an encroachment on the local police supervision over immoral and degrading performances. Bell's utterances on the censorship question were occasioned by Justice Cohalan's order upholding Bell's action in barring the white slave picture, "Is Any Girl Safe," from the screens of the greater city.

The License Commissioner seemed particularly wrought up over the passing of "Is Any Girl Safe" by the National Board of Review. In a letter addressed to Secy. W. M. Covell of the unofficial body, he informed that person of the exact state of his feelings concerning the board's action in allowing the objectionable picture to get by.

Bell's opinion of the Board incorporated in the Covell communication summed up the situation concerning "White Slave" pictures in a nutshell, when he said, "Had 'Is Any Girl Safe' been permitted to be exhibited, it would have opened the door for all the flood that would be sure to follow." Which happens to be just nothing but the truth.

BAGGOTT BREAKS RECORD

King Baggott, erstwhile Universalite, broke the house record of the Victoria Theatre, Rochester, last week where he appeared in person four times daily.

The Victoria played to \$6,500 on the week, with a maximum seating capacity of 1,800. Baggott doing a monologue and playing on a percentage basis received \$1,000 as his share of the gross.

FOOLED THE CRITICS

The New York trade paper critics universally panned "The Shadow of Her Past," a Pathé feature with Lina Cavalieri starred, when the picture was shown privately six months ago.

Now the Pathé folks are gloating over the fact that the critics were all wrong, the Cavalieri feature having turned out to be a record breaking box office attraction.

METRO PICTURES

are the Box Office Pictures because every Metro Star is a Box Office Attraction

The Newer, Better, Finer Productions are demanded by the Public.

Give them



THE NEW YORK CLIPPER

"THE QUEST OF LIFE"

FAMOUS PLAYERS. FIVE PARTS.

Released Sept. 25 by Paramount.

Cast.

Maurice Bretton.....M. Maurice
 Ellen Young.....Florence Walton
 Alec Mapleton.....Julian L'Estrange
 Percy.....Royal Byron
 Baronti.....Daniel Burke
 Ellen's father.....Russell Bassett
 Ellen's mother.....Mrs. William Bechtel
 STORY—Modern, with settings in and about New York. Built especially as a vehicle for stars' dancing. Human interest drama. Written for screen by Edward Goulding and Gabriel Enthoven.
 DIRECTION—Adequate.
 ACTION—Fairly interesting.
 SITUATIONS—Conventional but well handled.
 ATMOSPHERE—Good.
 CONTINUITY—A little uneven in spots.
 SUSPENSE—Sufficient for this type of story.
 DETAIL—Good.
 COSTUMES—Modern. High class and costly.
 ACTING—Fair.
 PHOTOGRAPHY—Artistic and up to the mark.
 LIGHTING—Effective.
 EXTERIORS—Not many but pleasing.
 INTERIORS—Pretty sets.

Remarks.

This picture is designed primarily as a vehicle for the dancing of Maurice and Walton, ball room exponents of the terpsichorean art. It meets the necessary purpose well and in addition tells a fairly interesting story. The dancing of the two stars is handled to the best possible advantage and registers strongly, a thing which up to the present has seemed difficult of accomplishment in the films.

The story moves along evenly for the best part and holds the interest, with the exception of a few rather draggy spots. Glimpses of roof garden and cafe scenes will please out of towners. On the whole "The Quest of Life" furnishes pleasing entertainment of a light nature, with the dancing feature well brought out.

Box Office Value.

Should go big out of town, especially in smaller cities. Good for two days with fair amount of advertising.

Alan Hale, one of the screen's best villains is going to work for Fox. Hale looks like a Scandinavian, but isn't. How can he be when his name in private life is Mac Caraghian.

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents
ALICE BRADY
in
THE GILDED CAGE
Directed by HARLEY KNOWLES

"ANTON THE TERRIBLE"

LASKY. FIVE PARTS.

Released Sept. 30 by Paramount.

STORY—Modern melodrama with the locale in Petrograd and Siberia.
 DIRECTION—Adequate to the needs of the script.
 ACTION—On the whole maintains a fair pace.
 SITUATIONS—A trifle forced at times.
 ATMOSPHERE—Great and most convincing.
 CONTINUITY—Smooth.
 SUSPENSE—Works up to a strong pitch.
 DETAIL—Accurate in every way.
 COSTUMES—Russian of the modern period.
 ACTING—Excellent, especially that of Theodore Roberts, the star.
 PHOTOGRAPHY—Up to the standard of the best Lasky artisticness.
 LIGHTING—Some fine effects in the first reel.
 EXTERIORS—Carefully chosen.
 INTERIORS—Fine looking and correct.

Remarks.

While the situations are a trifle mechanical at times, the story of "Anton the Terrible" makes most entertaining melodrama and the character study of the cruel and inhuman chief of the secret police by Theodore Roberts is most vivid and impressive.

Anita King and the rest of the cast do creditable work. The Russian soldier whose sister is betrayed by the Grand Duke swears vengeance, the twist of fate which gives him the power he has waited for and the baffling of his revenge by his own mother form an interesting plot. The climax is powerful and the picture as a whole will hold the average movie fan. Technically an excellent production.

Box Office Value.

Two days in towns of 30,000 or over with fair amount of advertising.

"A CORNER IN COLLEENS"

INCE-TRIANGLE. FIVE PARTS.

Released Oct. 2 by Paramount.

STORY—Modern comedy drama with locale entirely in Ireland.
 DIRECTION—Good, with proper attention to detail.
 ACTION—Smooth tempo, and works up at just the right time.
 SITUATIONS—Natural and convincing.
 ATMOSPHERE—Excellent.
 CONTINUITY—Unbroken.
 SUSPENSE—Worked up to a keen point.
 DETAIL—Proper in every respect.
 COSTUMES—Modern.
 ACTING—Realistic and of the best.
 PHOTOGRAPHY—Sharp and artistically handled.
 LIGHTING—O. K. Good effects.
 EXTERIORS—Very pretty and well selected.
 INTERIORS—Finely built and fitting.

Remarks.

"A Corner in Colleens" is a really delightful comedy drama with just the proper touch of excitement to quicken the action. The two leading characters are well chosen in Bessie Barriscale and Charles Ray, who play respectively an Irish lass and an American boy. The

story is drama of the light kind and the comedy relief clean and most wholesome. Ray mixes in a very pretty fight à la "Fairbanks" with several of the Irish constabulary. The direction is a satisfying and intelligent, and technically the picture has nearly a perfect score. A very entertaining feature.

Box Office Value.

Good for two days. Boost the stars and the title.

"THE REWARD OF PATIENCE"

FAMOUS PLAYERS. FIVE REELS.

Released Sept. 30 by Paramount.

Cast.

Patience Louise Huff
Robert Penfield John Bowers
Edith Penfield Lottie Pickford
Mrs. Penfield Kate Lester
Paul Dunstan Adolph Menjou

STORY—Written for screen by Shannon Fife. Romantic melodrama.

DIRECTION—By Robert G. Vignola. Good.

ACTION—Interesting.

SITUATIONS—Well constructed.

ATMOSPHERE—Particularly good.

CONTINUITY—Smooth.

SUSPENSE—Fairly strong.

DETAIL—Right.

COSTUMES—Accurate.

PHOTOGRAPHY—Up to standard.

LIGHTING—Artistic.

EXTERIORS—Well chosen.

INTERIORS—Convincing.

Remarks.

"The Reward of Patience" tells a pretty little story laid in the quaint environment of Quakerdom, with an occasional journey into the more sophisticated realms of solid society life. The picture has been technically well produced and the director supplemented the excellent work of the star Louise Huff by introducing several touches of effective atmosphere.

John Bowers as the male partner of a disjointed matrimonial alliance played with intelligence and a nice degree of repression. Lottie Pickford ably upheld the good acting traditions of the Pickford family in the role of an unfaithful wife and a bunch of the cutest kids imaginable added the necessary human interest note. On the whole, a very pleasing feature.

Box Office Value.

Should pass acceptably as a two-day attraction in the smaller cities and make money as a full week card in the metropolitan centers, where its charm is more liable to be appreciated. Advertise character of the story.

TRIANGLE
RELEASES FOR WEEK OF OCTOBER 8th

WILFRED LUCAS IN "RUMMY"
Triangle-Fine Arts

A brilliant story of big-city newspaper life, this picture offers a remarkable exhibition of character interpretation by the star, Wilfred Lucas. Starting as a dapper, energetic, "live" reporter with a promising future, circumstances cause him to lose faith in his wife and he descends to the level of humanity, a shriveled, sodden wreck.

His work is truly wonderful, and your patrons cannot fail to recognize it—and appreciate it. A big, strong, vital play told in the Triangle way, "Rummy" will, without question, be one of your big successes.

BESSIE BARRISCALE AND CHARLES RAY IN "PLAIN JANE"
Triangle-Kay Bee

All the world loves a romance—the pretty, simple tale of the love of a maid for a man, and when your patrons have seen "Plain Jane" and the way Bessie Barriscale wins the man of her choice they won't be able to help loving this picture.

A dainty, sweet old-fashioned love-story, this Triangle Play will go right to the hearts of every audience—whether it be composed of young or old.

If you want to take advantage of Bessie Barriscale's popularity, if you want to "cash in" on the excellent work she has done in previous pictures, watch carefully for "Plain Jane."

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"Greatest Stars on Earth"



"THE CHATTEL"VITAGRAPH. SIX PARTS.
Released Oct. 2 by Vitagraph.

Cast.

Blake Waring.....	E. H. Sothern
Leila Bard.....	Peggy Hyland
Mrs. Delavan.....	Rose Tapley
Mr. Bard.....	Charles Kent

STORY—Modern problem play dealing with a rich man's peculiar code of ethics in relation to his domestic affairs, and the treatment of his wife as a commercial asset rather than a person of flesh and blood. Written for screen by Paul West.

DIRECTION—Excellent and with a fine appreciation of the touch necessary for a dignified handling of the story.

ACTION—A little mechanical in spots.

SITUATIONS—Holding for the most part.

ATMOSPHERE—Excellent and well conveyed.

CONTINUITY—Even.

SUSPENSE—Just enough for this type of play.

DETAIL—Right in every particular.

COSTUMES—Modern and proper.

ACTING—Dignified and convincing. Mr. Sothern appears a trifle constrained at times.

PHOTOGRAPHY—Very good.

LIGHTING—Satisfactory.

EXTERIORS—Most beautiful. Form pleasing picture for the eye.

INTERIORS—Massive and well constructed.

Remarks.

"The Chattel" marks the debut of the

eminent stage artist, E. H. Sothern in the films, and the vehicle in question is one befitting his dignity in every way. The slightly constrained work of the great star at times is no doubt due to natural unfamiliarity with studio work. Mr. Sothern's role of the wealthy husband who looks upon a wife as a chattel to be noticed or used at will is played convincingly while the rebellious and high strung young wife who finally brings him to a realization of what happiness really is, gives Peggy Hyland full scope for her acting abilities.

The story is for the more sophisticated and intelligent motion picture audience, and on the whole provides entertainment of a rather heavy sort. Technically the production leaves nothing to be desired.

Box Office Value.

Three days in big cities with good advertising of the star.

UNIVERSAL DENIES RUMORS

The Universal Company is all upset because the rumor factory has been working overtime turning out gossip concerning its current doings. Just to set things right before the film world Universal has issued the following denials: Ella Hall is not going to quit. Warren Kerrigan will not enter vaudeville for a long time to come, "Idle Wives" was not produced by the Anti-Vice Motion Picture Company, and Hal Reid's Republican campaign picture scoring President Wilson was not made by the Big U. All right! Now let the earth revolve again.

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